

Rebel Rocker: J.H. Tompkins on yoga, veganism, and Michael Franti p26

Shocking! True! New doc looks at Barney Rosset’s “Obscene” life p54

GUARDIAN

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EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

I made my nine-year-old son sit down and watch Barack Obama’s acceptance speech. I told him this was history happening, that he would never forget this moment, that when I was his age the idea of a black man standing up and accepting the nomination of the Democratic Party to be president of the United States was even beyond the stuff of dreams.

His response: “Why was that?”
Yes, we are making progress.

Michael’s public school class learns about Martin Luther King Jr., but the kids are struggling to comprehend how this country could once have forced black and white people to drink out of different water fountains. We are not a post-racist society by any means, but even in my most depressed and cynical moments, I know we are making progress.

And so we sat through a good speech, possibly a great speech, although I can’t go along with the bloggers and commentators who announced just a few minutes after it ended that it was the best convention speech anyone ever made. I kind of think Obama was better in 2004.

But it’s tough to do all the things his handlers said he needed to do. They think he hasn’t been
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Dreams of America

From Black Rock City to Denver, it’s about the movement, not the Man
By Steven T. Jones p13

GUARDIAN PHOTO BY MIRISSA NEFF



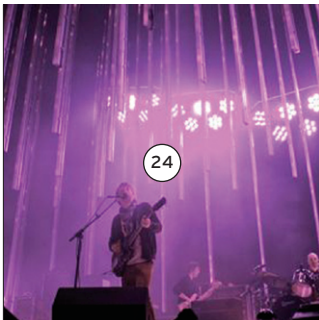
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- Clean & Adjust Rear Brakes (if applicable)
- Inspect Brake Lines & Hoses
- Adjust Parking Brake (if needed)
- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Service Battery
- Check Engine Timing (if applicable)
- Inspect CV Boots & Drive Axles
- Inspect Suspensions
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- Replace Air Filter
- Replace Spark Plugs*
- Adjust Idle Speed (if applicable)
- Replace Transmission Fluid
- Replace Brake Fluid
- Replace Coolant
- Replace Axle Fluid (if applicable)
- Check and Adjust Engine Timing (if applicable)
- Check & Adjust Belts (if needed)
- Pressure Test Cooling System
- Inspect Hoses & Clamps
- Inspect Heating & Cooling System
- Service Battery & Connections
- Test Charging System
- Set Proper Tire Air Pressure
- Rotate Tires
- Adjust Steering Gear Box
- (if applicable) Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Adjust Parking Brake (if needed)
- Inspect Calipers, Rotors & Drums
- Inspect Brake Lines & Hoses
- Check & Adjust Clutch
- Lubricate Hinges, Locks & Latches
- Check Fuel System Filters
- Inspect C.V. Boots & Drive Axles
- Inspect Exhaust System
- Inspect Steering System
- Inspect & Lubricate Suspension
- Check Exterior Lights
- Inspect Wiper Blades
- Road Test Vehicle

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*Vans, Mid Engines, 6 & 8 Cylinder Engines and 4X4's EXTRA. Platinum Plugs, Synthetic Oil, Limited Slip and Valve adjustments additional cost * Price and Service listings shown are for typical 4 cylinder American & Import cars and light trucks. Your vehicle price and service may vary depending on manufacturer's recommendations. With Ad. Expires 8/20/08 SFBG

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- Inspect rotors and drums
- Repack wheel bearings (if applicable)
- Adjust parking brake (if needed)
- *semi-metallic pads extra. Machining rotors or drums extra. Price for your vehicle may vary. Call for details.
- Apply anti-squeak treatment on pads
- Inspect master cylinder, wheel cylinder, hoses and calipers
- Top off brake fluid
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INCLUDES

- New pressure plate
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- New throw-out bearing
- New pilot bearing (if applicable)
- Adjust linkage or cable
- Drain and refill transmission with new fluid
- Inspect Hydraulic

- System (if applicable)
- Inspect front axles & driveshaft
- Inspect output shaft seals
- Inspect rear main seal
- Road test
- Lifetime adjustments

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- Inspect crankshaft seals
- Inspect tensioners & idlers
- Road Test

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Why You Need To Replace The Timing Belt

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9.3.08

Take Lowe's off the table

EDITORIAL The battle over a proposed Home Depot store on Bayshore Boulevard several years ago dominated politics for a while in two supervisorial districts and became a nasty battle over race, jobs, small business, and community development priorities that spread citywide. In the end, with Sup. Aaron Peskin providing the swing vote, the Board of Supervisors approved the giant chain store.

And then — as giant out-of-town chains will do — Home Depot abruptly pulled the plug last spring. After all the tumult and the shouting, the bitterness and bad feelings, the big-box retailer decided it really didn't want a store in southeast San Francisco.

Since then Sups. Tom Ammiano (who opposed Home Depot) and Sophie Maxwell (who supported it) have met and worked together to create a development plan that makes sense for the big empty lot on Bayshore. The two supervisors involved community leaders and tried to create a public process that would prevent the kind of fight the neighborhoods faced over Home Depot.

It was a hopeful sign — until now. Because the owners of the lot — the Goodman family, which once ran Goodman Lumber there — have come forward with a new proposal that's almost exactly the same as the old one. This time, it's Lowe's Home Improvement.

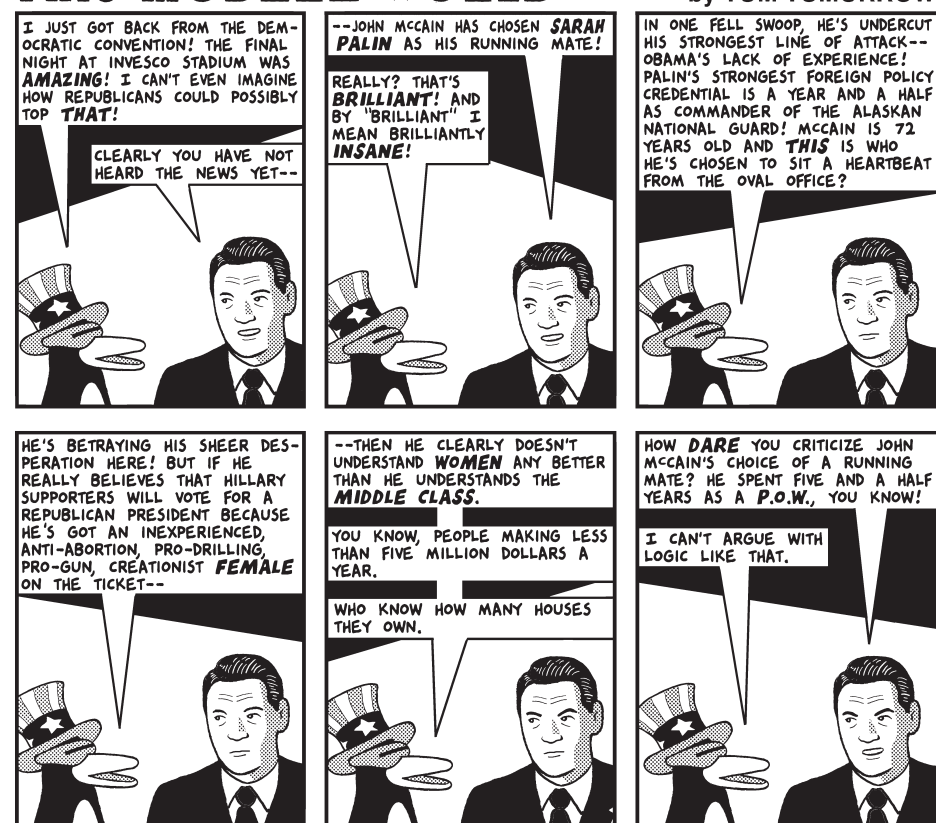
If the supervisors, the mayor, and the community learned anything from the past few years, it's that big-box chains can't be trusted and aren't an appropriate base for community and economic development in San Francisco. The mayor and the supervisors should make it clear now, before we go through another long, ugly battle, that big-box isn't part of the future of Bayshore Boulevard.

Big chain stores defy all the basic premises of progressive urban planning. They exist and

CONTINUES ON PAGE 7 »

THIS MODERN WORLD

by TOM TOMORROW



Sanfranciscoism

OPINION It appears the *San Francisco Chronicle's* editors have chopped "progressive" from the paper's approved lexicon for local political reporting, replacing the term with "ultra-liberal" and "far left" to characterize politicians whose views they don't share. Should we care? After all, the terms of political discourse have been so twisted, warped, and debased in recent years, one might be forgiven for not telling right from left or conservative from liberal. For most Americans, it's all one big Babel of ideological tongues — confusing to be sure, but increasingly irrelevant.

But I think words do matter. Years ago, in *Left Coast City*, I took a stab at defining the city's progressivism as "a system of values, beliefs, and ideas that encourages an expanded role for local government in achieving distributive justice, limits on growth, neighborhood preservation, and ethnic-cultural diversity under

conditions of public accountability and direct citizen participation." The major problem with this working definition is that it's local in scope and closely tied to San Francisco's unique political culture, history, and setting.

We all know the ideological spectrum is left-shifted in San Francisco, and local politicians labeled as "liberals" or even "radicals" in faraway Washington, DC are often pilloried as moderates or even conservatives back here. Indeed, a major reason driving the use of "progressive" in the city's local political discourse was precisely to differentiate anti-establishment political leaders from pro-establishment ones who were happy to serve and support a corrupt capitalist system while promising to reform it from within.

San Francisco is the nation's vanguard city of political reform and social change. It is a working model of progressive community that leads all others in fusing the

agendas of economic growth, social justice, and environmental protection.

All great movements must begin and radiate from some place. As Robert Wuthnow put it in his *Communities of Discourse*, a study of the origins and spread of the Reformation, the Enlightenment, and European Socialism: "None of these ideologies sprang into bloom on a thousand hilltops as if scattered there by the wind. They grew under the careful cultivation of particular movements that arose in specific places and that bore specific relations to their surroundings."

San Francisco activists must find a way to free their homegrown progressive ideology from its local context and scale it up to reach and persuade other Americans. Ironically, most of that scaling up is taking place now under the rubric of "San Francisco values," a derisive epithet originating from the

CONTINUES ON PAGE 7 »

San Francisco activists must find a way to free their homegrown progressive ideology from its local context and scale it up to reach and persuade other Americans.

SEND YOUR LETTERS TO:
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LETTERS

KILLING THE 500 LB. MONKEY

Tim Redmond is a naïve naïf for supporting Barack Obama's tax cut plan ["Editor's Notes," 8/27/08]. If we do the following, people will get to keep more of their income instead of having the government robbing it from their paychecks.

Exempt everyone earning below the Federal Poverty Guidelines from income and payroll taxes. Reduce the budgets of the alphabet federal agencies by 10 percent. Bring home the 300,000 troops manning the 175 US bases worldwide. Immediately end the wars in Iraq and Afghanistan.

Cut the capital gains tax to 5 percent of each transaction. Repeal the inheritance tax. Give everyone earning above the poverty guidelines a flat deduction of \$10,000, then tax 10 percent of the difference. Repeal all federal corporate-warfare-welfare programs, wage, and employment laws.

You would turn around the US economy by cutting taxes, spending, and government bureaucracy. Get the 500 lb. government monkey off our backs and out of our paychecks.

Ron Getty

Chair Initiatives Committee
Libertarian Party of San Francisco

GIVE US HORSES

I live on a hill served, since 1949, by one bus, which would be terminated by Muni's Transportation Effectiveness Plan (TEP) and effectively end public transportation to hundreds of residents ["The new Muni plan," 8/13/08]. Muni's idea to finance more popular buses by cutting off service to hilly neighborhoods is a fine example of Unclear on the Concept and underscores decades of misbegotten plans.

A promise of a quarter-mile maximum walk from a bus stop is ludicrous to people living more

CONTINUES ON PAGE 7 »

FRIDAY NIGHTS

@the de Young

SEPTEMBER 5

CELEBRATING CHIHULY

5:00 p.m.–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.

VIEW the exhibition *Chihuly at the de Young* – an exploration of the groundbreaking artwork of Dale Chihuly. From the *Mille Fiori* (a 56-foot garden of glass) to the *Saffron Tower* (a 30-foot neon sculpture), this exhibition challenges convention with a feast of bold color, dramatic forms and extraordinary composition. Also see *Timothy Horn: Bitter Suite*, an exhibition that plays with sugar, scale and the legend of Alma Spreckels.

DANCE to the Jonathan Poretz and The MoodSwing Orchestra while learning tips from dance coach Cynthia Glinka.

LISTEN to the poetry of Christian Bok and Kasey Mohommad. This is in collaboration with the de Young Poetry Series, curated by Paul Hoover, Poet, Editor and Professor of Creative Writing at SFSU. Separate ticket required; purchase tickets for poetry series and galleries admission at www.museumtix.org.

EXPERIENCE Sketching Tours of the de Young architecture in celebration of the American Institute of Architects in San Francisco's *Architecture and the City Festival*. This activity includes the drawing supplies and is limited to 20 participants on a first-come, first-served basis. Meet at 6:30pm at the AIA table located in Wilsey Court.

CREATE a Timothy Horn-inspired "glass" slipper.



Dale Chihuly, *Black Basket*, 2008, photo by Scott Mitchell Leen.

de Young

Golden Gate Park • San Francisco
415-750-3600 • deyoungmuseum.org

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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9/3 Elbo Room

PAUL WELLER
9/4 Fillmore

**HOT TUB
RICHIE PANIC**
9/4 Annie's



BRIAN WILSON
9/5 Paramount Theatre

**NINE INCH NAILS
DEERHUNTER**
9/5 Oracle Arena

**YARD DOGS ROAD
SHOW**
9/6 Fillmore

**ASSYLUM STREET
SPANKERS**
9/6 Red Devil Lounge

MOGWAI
9/6 Grand Ballroom

**BODIES OF WATER
THROW ME THE STATUE**
9/7 Bottom of the Hill

FREEZEPOP
9/8 Elbo Room

RATATAT
9/8 Fillmore

DAMIEN JURADO
9/10 Independent

BALKAN BEAT BOX
9/10 Fillmore

DIGGABLE PLANETS
9/11 DNA Lounge



XIU XIU
9/13 Bottom of the Hill

JANET JACKSON
9/13 Oracle Arena

AC/DSHE
9/13 Slim's

**GHOSTLAND
OBSERVATORY**
10/17 Fillmore

**AL GREEN
GLADYS KNIGHT**
9/19 Sleep Train Pavilion

FLEET FOXES
9/19 Independent

HENRY ROLLINS
9/19 Zellerbach Auditorium



**NICK CAVE & THE BAD
SEEDS**
9/20 Warfield

TILLY & THE WALL
9/20 Mezzanine

**TREASURE ISLAND
MUSIC FESTIVAL**
9/20-21 Treasure Island

THE WEDDING PRESENT
9/21 Great American Music Hall

SPOON
9/22-24 Fillmore

**THE HIVES
EAGLES OF DEATH
METAL**
9/23 The Grand Ballroom

RA RA RIOT
9/24 Rickshaw Stop

SILVER JEW
9/25 Fillmore

JOURNEY
9/24 Sleep Train Pavilion
9/27 Shoreline Amphitheatre

SILVER JEW
9/25 Fillmore

RANCID
9/26-27 Warfield



**MISSION OF BURMA
HANK IV**
9/26-27 Independent

THE BRAZILIAN GIRLS
9/27 Mezzanine

**CALEXICO
THE CAVE SINGERS**
9/28 Fillmore

MY BLOODY VALENTINE
9/30 The Concourse at SF Design Center

**PEOPLE UNDER THE
STAIRS**
10/1 Independent

MSTRKFT
10/1 Mezzanine



SIGUR ROS
10/3 Greek Theatre

DANDY WARHOLS
10/4 The Grand Ballroom

**IRON & WINE
SHOLI**
10/5 Bimbo's

**BLACK LIPS
GRAND OLE PARTY**
10/6-7 Great American Music Hall

**HIGH PLACES
PONYTAIL**
10/8 Bottom of the Hill

**NEW KIDS ON THE
BLOCK**
10/10 HP Pavilion

SANTANA
10/11 Shoreline
10/12 Sleep Train Pavilion

BLACK KIDS
10/13 Fillmore

**GHOSTLAND
OBSERVATORY**
10/17 Fillmore

**SAY HI
THE IAN FAYS**
10/18 Bottom of the Hill



TINA TURNER
10/19 HP Pavilion

STEREOLAB
10/21-22 Fillmore

MARTIN SEXTON
10/23 Fillmore

**MOUNTAIN GOATS
KAKI KING**
10/24 Fillmore

TAJ MAHAL
10/25 Fillmore

**MASTER
ESTUARY**
10/27 Elbo Room

GIRL TALK
10/27-28 Fillmore

FUJIYA & MIYAGI
10/28 Independent

CRYSTAL CASTLES
10/29-30 Independent

EDITOR'S NOTES

CONT>>

aggressive enough in responding to John McCain's attacks, so he spent far too much of his prime time talking about why the other guy is a chump. They worry about how popular McCain's oil drilling proposal is, so he had to make a really dumb comment about safe nuclear energy, which is an oxymoron if ever there were one.

He had to lay out a specific plan so he wouldn't sound vague.

It got better toward the end, when he started sounding like the inspirational leader he has the potential to be. And what struck me — and what will be a huge part of this campaign, under the surface — was this comment:

"Our government should work for us, not against us. It should help us, not hurt us."

And this on negative campaigning:

"And you know what — it's worked before. Because it feeds into the cynicism we all have about government. When Washington doesn't work, all its promises seem empty. If your hopes have been dashed again and again, then it's best to stop hoping, and settle for what you already know."

I think one of the central questions of American policy today is going to be rectifying the profound difference between John F. Kennedy and the Avengers. Kennedy, of course, urged his generation to "ask not what your country can do for you — ask what you can do for your country." The Avengers, Penelope Houston's 1980 San Francisco punk band, put it another way: "Ask not what you do for your country / What's your country been doin' to you?"

I grew up with the second one. The government sent you to Vietnam and spied on you and locked you up for smoking pot, and we joked about the greatest lie in the world being, "I'm from the government, and I'm here to help you."

Denver last week was full of people too young for either slogan, and their energy is what fuels the Obama movement. Government working for us, not against us, lacks Kennedy's rhetorical flourish, but the idea is right — and if Obama can make that a theme for the next eight years, he'll be doing something truly revolutionary. **SFBG**

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LOWE'S

CONT,>>

operate on a car-driven suburban model, with large parking lots that attract drivers. They add traffic and pollution to local streets and are inconsistent with the city's attempts to be a greener, more sustainable community. They pay low wages (in fact, Lowe's is the subject of a class-action suit in 11 states charging that the chain makes its employees work overtime without pay). The money they make leaves the community immediately, offering little in local economic benefits. And they destroy neighborhood-serving small businesses.

They are, by their nature, monocrop economic entities — when the entire future of an area depends on one so-called anchor store, then the community is vulnerable to decisions made elsewhere. Home Depot could have opened, then been closed after a year. Lowe's could do the same.

The Eastern Neighborhoods plan envisions a huge new influx of housing into the area, and city planners admit the result will be a loss of blue-collar jobs. So the city can't let the Bayshore site sit empty for years while some North Carolina-based megaretailer decides the neighborhood's fate. And the last thing the Bayview, the Mission, and Bernal Heights need is another drawn-out conflict over a home improvement store.

The Mayor's Office ought to be working with Ammiano and Maxwell to come up with an alternative plan for the area (solar energy? local home improvement stores?) that creates decent jobs, generates tax revenue — and remains true to a sustainable economic and environmental vision for the city. Step one is to take Lowe's off the table. **SFBG**

SANFRANCISCOISM

CONT,>>

nally coined by right-wing pundits but now proudly brandished by some city leaders and opportunistically embraced by others to fuel their political ambitions. By whatever name ("Sanfranciscoism"?), the city's values have noisily infiltrated national political discourse and have pulled the ideological spectrum back toward the left. Gay civil unions, for example, suddenly seemed acceptable to national politicians, even George W. Bush, after Mayor Newsom began issu-

ing same-sex marriage licenses.

So the term "progressive," although contested, works well in San Francisco. Don't suppress it or throw it away. Outside the city, scale up with another term that average Americans can relate to and understand. **SFBG**

Rich DeLeon

Rich DeLeon is professor emeritus of political science at San Francisco State University.

LETTERS

CONT,>>

than 200 feet above sea level. We need to convince Muni that San Francisco's topography is different from Fresno's. Here, original maps describe our hills as accessible only by dray animals. If Muni denies bus service in this "Transit First" city, shouldn't it have to provide us with horses?

FOR THE RECORD

In "Stage names" (08/27/2008), the date for the Robert Forster show was incorrect; the correct date is Sept. 10. Additionally the venue for the Sept. 19 Al Green concert, the Sept. 24 Journey show, the Sept. 28 Earth, Wind and Fire performance was incorrect; the correct venue is Sleep Train Pavilion in Concord. The address for Sleep Train Pavilion was also incorrect; it is located at 2000 Kirker Pass Road.

Due to a production error, the wrong image ran with "Forecast: blackout" (08/27/08); the woman in the photo is not Ellen Allien. Both revelers were captured at TITS, which happens the first and third Fridays at the Transfer.

The caption in a photo highlight of Aurora Theatre Company's production of *The Best Man* was wrong. The people pictured are, left to right, Charles Shaw Robinson and Tim Kniffen.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

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The Castro Lions Club not only serves the community, but provides people the opportunity to serve their community in a multitude of ways while enjoying the brother/sisterhood of a fun and philanthropic organization. That's why AT&T is going to donate \$500 to Castro Lions Club because they are this week's AT&T spotlight community heroes.

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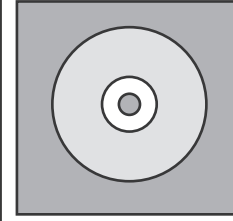
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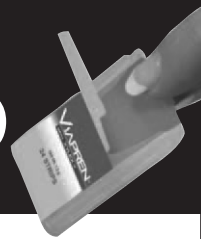
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Speech given by Dr. Antal E. Fekete

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Tuesday, October 7, 2008 7 - 10 pm

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Politics Complete coverage of the DNC, Palin and the right, Care Not Cash gets city sued again

Bruce McCain's dangerous choice, more on the Clean Energy Act

Noise Smooth club jams for summer's end, the ethereal stylings of Sharon Robinson

Pixel Vision Attack of the leather vegans!

Locking up the press

Will Congress protect journalists — or pass a bill too weak to matter?

By Sarah Phelan
sarah@sfbg.com

On Aug. 20 the *San Francisco Chronicle* reported that video blogger Josh Wolf, who spent 226 days in federal prison in 2006 for refusing to testify before a grand jury and hand over his video of a protest turned violent, had begun working as a reporter with the *Palo Alto Daily Post*.

"Video blogger gets job as 'real journalist,'" crowed the headline.

The article noted that some critics believe Wolf was a protest participant and not an impartial news gatherer, and accurately observed that his case fueled the debates over what defines a reporter and who deserves to be protected by the reporter's privilege to protect confidential sources.

But it failed to mention that one of Wolf's harshest critics was *Chronicle* columnist Debra Saunders, nor did it clarify that in recent years several federal courts have found that reporters — all reporters, even from major newspapers — can be forced to testify before grand juries.

California doesn't allow its courts to compel journalists to reveal unpublished information, but the federal government has no such shield law. That's why prosecutors could jail *New York Times* reporter Judith Miller,

charge *Chronicle* reporters Lance Williams and Mark Fainaru-Wada with contempt, and slap *USA Today's* Toni Locy with hefty fines — all for refusing to disclose confidential sources and materials.

And as reporters continue to face contempt charges in federal court cases nationwide, Congress has been considering two very different versions of a federal shield bill.

These two versions take widely varying approaches toward who and what is protected. And thanks to Senate Republicans, who blocked all business not related to energy legislation before Congress' August recess, a vote on the Senate bill did not occur at the end of July.

As a result, if the Senate doesn't act by the end of September, both versions of the federal shield will likely die. And, depending on whom you talk to, that may or may not be a good thing.

The Free Flow of Information Act of 2007 (HR 2102), which the House of Representatives passed in October of that year, only protects journalists if their work is done for a substantial portion of the person's livelihood or for substantial financial gain. In other words, no protection for Wolf, for most bloggers, or for many freelancers.



Reporter Josh Wolf: "A shield law riddled with holes is no shield at all." | GUARDIAN PHOTO BY CHARLES RUSSO

The good news is that the House bill extends protections to *any* documents or information obtained during the newsgathering process.

By comparison, the Senate bill (S 2035) only protects the identity of confidential sources, and any records, data, documents, or information obtained under a promise of confidentiality.

The Senate shield would cover any journalist who "engages in the regular gathering, preparing, collecting, photographing, recording, writing, editing, reporting, or publishing of news or information that concerns local, national, or international events or other matters of public interest for dissemination to the public."

But it no longer requires the gov-

ernment to prove by preponderance of evidence that the information it seeks is essential, or that it has exhausted all other methods. And it makes more difficult any challenge by the reporter, based on whether the information involved is "properly classified" or whether its disclosure would harm national security.

It also expands the list of exceptions for which protection would be precluded: if disclosure could prevent criminal activities, terrorism, kidnapping, or imminent death or bodily harm; identify a person who has released some categories of private business and medical information; and where reporters witness criminal or tortuous conduct.

CONTINUES ON PAGE 12 »

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ALERTS

By Deborah Giattina
and Maria Dinzeo

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WEDNESDAY, SEPT. 3

Killer capitalism

In a post-screening discussion, Joel Kovel argues that Al Gore's global-warming film, *An Inconvenient Truth*, doesn't go far enough. To truly effect environmental change, Kovel says, we need to address capitalism's system of mass consumption and production.

7:30–9:30 p.m., \$5 donation
Humanist Hall
390 27th St., Oakl.
(510) 681-8699
www.humanisthall.org

THURSDAY, SEPT. 4

Cultural warrior

The ever-versatile intellectual and cultural critic Slavoj Žižek, recently known from the 2006 documentary *The Pervert's Guide to Cinema*, takes on pessimists with a discussion of his new book, *In Defense of Lost Causes* (Verso). In it, he argues for the success of several disparaged ideologies, from Maoism to Bolshevism.

8–10 p.m., \$20
Herbst Theatre
401 Van Ness, SF
www.cityarts.net

Protest Long Haul raid

On Aug. 27, UC Berkeley police officers, Alameda sheriffs, and the FBI broke into and raided Berkeley's longtime political activism space, the Long Haul Infoshop. When members of the volunteer organization that maintains the space arrived,

authorities refused to show a warrant until they had finished confiscating hard drives from the anarchist paper *Slingshot* and other left-wing groups. The warrant, obtained by an officer of UC Berkeley's police department, offered no information other than suspicion of felony committed on the premises. Come to a protest demanding the return of the hard drives. 11 a.m.–1 p.m., free
Sproul Plaza, UC Berkeley campus
Bancroft and Telegraph, Berk.
www.thelonghaul.org

FRIDAY, SEPT. 5

Starving class

In *Stuffed and Starved: The Hidden Battle for the World Food System* (Melville House), Raj Patel attacks the corporate food monopoly that has led to disparities in global food availability and helped cause extreme obesity and intense malnourishment worldwide. Come meet the author, who has worked for the United Nations and the World Trade Organization — and been tear-gassed protesting them.

7–9 p.m., free
Revolution Books
2425 Channing Way, Berk.
(510) 848-1196
www.revolutionbooks.org

SATURDAY, SEPT. 6

Promoting peace

Michael Franti and Spearhead once again headline the 10th annual Power to the Peaceful concert celebrating nonviolence and environmental sustainability. Featured performers include Ziggy Marley, Warren Haynes, and Rebelution, with an appearance by Rep. Lynn Woolsey (D-Marin).

11 a.m.–5 p.m., free
Golden Gate Park, Speedway Meadow
Middle Drive West, SF
(415) 865-2170
www.powertothepeaceful.org

March for soldiers

According to CNN, five US soldiers stationed in Iraq try to kill themselves every day and 2,100 soldiers attempted to take their own lives in 2007. Berkeley City Council Member Ken Worthington heads the G.I. Suicide Awareness march and rally, with a film screening followed by live jazz at the Berkeley Fellowship of Unitarians. 5 p.m. (march), free
Sea Breeze Café
Frontage Road and University Ave, Berk.
7 p.m. (screening), \$10 donation
Berkeley Fellowship of Unitarians
Cedar and Bonita, Berk.
(415) 565-0201, ext. 27

SUNDAY, SEPT. 7

Green grinders

Yerba Buena Garden's first solar-powered hip-hop concert, Grind for the Green, features live music, development workshops, and environmentally-focused job and internship opportunities for the city's green youth. The event is co-sponsored by the Solar Living Institute, whose biodiesel truck with a solar generation system will power the festivities. Yerba Buena Gardens
Mission & Third Sts., SF
(415) 543-1718, www.grindforthegreen.com

TUESDAY, SEPT. 9

America's apathy?

Pollster John Zogby's findings reveal that Americans are not as isolated and materialistic as the world might think. At this World Affairs Council lecture, he presents in-depth surveys about a developing trend that disproves conventional wisdom about our political apathy and consumerism. 6:30–8:00 p.m., \$25–\$55
Herbst Theatre
401 Van Ness, SF
www.itsyourworld.org SFBG

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McCain Spinners: Hardest Working in the Business! by Lloyd Dangle



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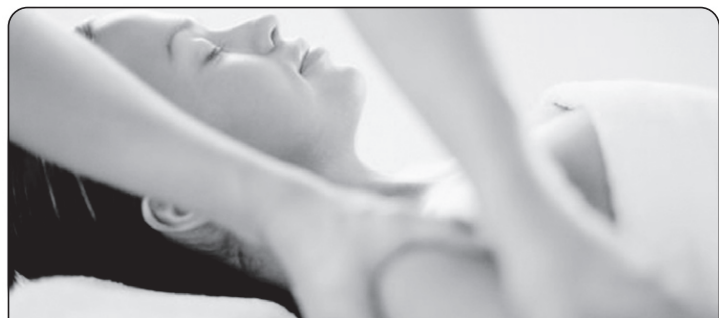
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NEWS + CULTURE

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"I can't overstate how much better the House bill is," Lucy Dalglish, executive director of the Reporters Committee for Freedom of the Press, told the *Guardian*.

Although Dalglish is hopeful Senate Majority Leader Harry Reid (D-Nev.) will schedule the bill for a vote, she fears there won't be enough time for a conference committee to iron out the differences between the two bills before the end of September, which means that only one version will have a chance of passing into law.

"My guess is that it will be the Senate bill, because the House will pass the Senate bill in a heartbeat, but the Senate will never pass the House bill," Dalglish observed.

Reached on break from his reporter gig, Wolf voiced his opposition to the Senate bill. "A shield law riddled with holes is no shield at all," Wolf said.

"It boggles my mind that any journalist could support the bill the way it is written," said Wolf, who would like to see a common law reporter privilege similar to the one for psychiatrists and therapists. "This is a shield law, in which, as best as I can tell, every single federal contempt case is carved out as an exception," Wolf opined.

While Dalglish acknowledges that the Senate shield only addresses subpoenas that seek to identify confidential sources (about 20 percent of subpoenas), she believes the *Chronicle's* Williams and Fainaru-Wada would have been protected, as would Locy.

"But Josh [Wolf] would not have been covered because he was not protecting confidential sources, and Judith Miller would have had a shot, though her case would have a more difficult time because of national security implications," Dalglish said. "And while by far the most subpoenas don't have to do with confidential sources, they are the holy grail of journalism ethics, and you certainly have to, at a minimum, protect them — and the Senate bill is minimal."

Dalglish believes that both the Senate and House bills would allow the truthful, accurate, and independent gathering of information to go public, so the public could use this information at ballot boxes and in city halls, and ensure that people who have information to share could share it with reporters and the public.

"It's not about protecting reporters," Dalglish added. "Reporters are not that special, in any shape or form. It's about protecting the right of reporters to freely work on the public's behalf, without being viewed as agents of the US Attorney."

Noting that the law in the Senate is not going to change what happened to Wolf in that instance because he was not protecting a confidential source, Dalglish's message for reporters facing subpoenas, first and foremost, is: "Resist, tell them you don't have it."

"Your obligation is to be independent, not an agent of the government," he continued. "So take your video, put it on a Web site, and make sure the public gets to see it at same time as the US Attorney." **SFBG**

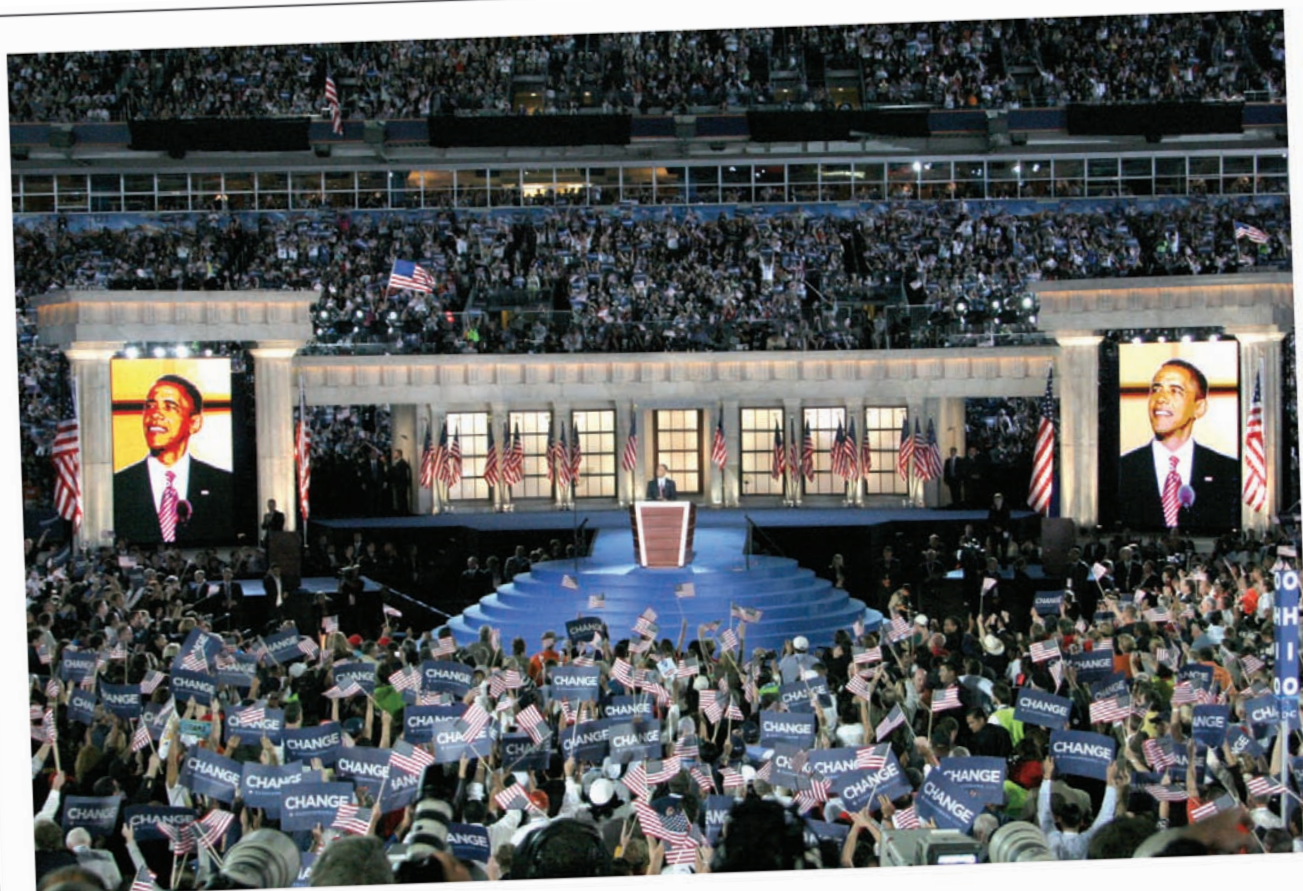
AN APPRECIATION: DEL MARTIN, 1921-2008

Young LGBT activists have so few actual royals to look up to — people who've spent their entire adult lives fighting for increased visibility and equal rights — let alone those who've been doing it since *the freakin' 1950s*. Del Martin was one of that precious handful, which is why her passing on Aug. 27 feels like someone yanked the carpet hard. Yes, along with her wife Phyllis Lyon, she embodied the struggle for marriage equality and brought much of America to tears with her "I do." (Even in death she's still working it — her family has requested donations be made in her honor to fight that heinous Proposition 8 in November at www.ncrlrights.org/NoOn8.)

But gurl, do you know about the rest of her?

At almost every stage of her long life, Del was doing something that slaps me across the face, screaming, "Stop watching YouTube! *Get out there and change the world!*" She went to bat not only for other LGBTs, but for the aging, the sick, the homeless, and women as a whole. She risked harassment, imprisonment, and even rape to bring her oppressed lesbian sisters together in her Daughters of Bilitis organization more than half a century ago. Especially fierce to me — and perhaps to all other editors, writers, and zinesters — was her and Phyllis' publication of *The Ladder* in 1956. One of the first official lesbian magazines, *The Ladder* proved the power mere words can have to start a movement, even if they're mimeographed in secret and passed around in lunch bags. Sapphic samizdat!

Ours is still a relatively young movement, one that lost a whole swath of heroic voices to AIDS and violence. Fighters who have achieved such selfless radical achievement for as many decades as Del did are miraculously strange and wonderful birds, indeed. Fly on, Del, and thank you. **(Marke B.)**



Playing to the middle: Obama's speech was inspiring — except when he talked about nuclear power.
GUARDIAN PHOTO BY MIRISSA NEFF

Man in the middle

From Burning Man to Denver, there's a new politics emerging in America, maybe even a new American Dream — and it's not all about Barack Obama

By Steven T. Jones
> steve@sfbg.com

As the Democratic National Convention was drawing to an explosive close Aug. 28, Barack Obama finally took center stage. In an address to more than 70,000 people, he presented his credentials, his proposals, and his vision. Most in the partisan crowd thought he gave a great speech and left smiling and enthused; some bloggers quickly called it the greatest convention speech ever.

I liked it too — but there were moments when I cringed.

Obama played nicely to the middle, talking about “safe” nuclear energy, tapping natural gas reserves, and ending the war “responsibly.” He stayed away from anything that might sound too progressive, while reaching out to Republicans, churchgoers, and conservatives.

He also made a statement that should (and must) shape American politics in the coming years: “All across America something is stirring. What the naysayers don’t understand is this isn’t about me — it’s about you.”

Well, if this is really about me and the people I spend time with — those of us in

the streets protesting war and the two-party system, people at Burning Man creating art and community — then it appears that electing Obama is just the beginning of the work we need to do.

As Tom Hayden wrote recently in an essay in the *Guardian*, Obama needs to be pushed by people’s movements to speed his proposed 16-month Iraq withdrawal timeline and pledge not to leave a small, provocative force of soldiers there indefinitely.

After a 5,000 mile, 10-day trip starting and ending at Black Rock City in the Nevada desert with Denver and the convention in between, I’ve decided that Obama is a Man in the Middle.

That creature is essential to both Burning Man and the Democratic National Convention, a figure of great significance — but also great insignificance. Because ultimately, both events are about the movements that surround and define the man.

THE BIG TENT

Nominating Obama was a historic moment, but the experience of spending four days at the convention was more like a cross between attending a big party and watching an info-

mercial for the Democratic Party. It was days of speeches followed by drinking — both exclusive affairs requiring credentials and connections for the biggest moments.

This year’s convention saw a new constituency come into full bloom. It was called the Big Tent — the literal name for the headquarters of bloggers and progressive activists at the Denver convention, but it also embodied the reality that the vast blogosphere has come of age and now commands the attention of the most powerful elected Democrats.

The tent was in the parking lot of the Alliance Building, where many Denver nonprofits have their offices. It consisted of a simple wood-frame structure two stories high, covered with a tent.

In the tent were free beer, food, massages, smoothies, and Internet access. But there was also the amplified voice of grassroots democracy, something finding an audience not just with millions of citizens on the Internet, but among leaders of the Democratic Party.

New media powerhouses, including Daily Kos, MoveOn, and Digg (a *Guardian* tenant in San Francisco that sponsors the main stage in the Big Tent) spent the last year work-

ing on the Big Tent project. It was a coming together of disparate, ground-level forces on the left into something like a real institution, something with the power to potentially influence the positions and political dialogue of the Democratic Party.

“When we started doing this in 2001, there just wasn’t this kind of movement,” MoveOn founder Eli Pariser told me as we rode down the Alliance Building elevator together. “The left wing conspiracy is finally vast.”

The Big Tent constituency is a step more engaged with mainstream politics than Burning Man’s Black Rock City, an outsider movement that sent only a smattering of representatives to the convention, including me and my travel mates from San Francisco, musician Kid Beyond and Democratic Party strategist Donnie Fowler, as well as the Philadelphia Experiment’s artistic outreach contingent.

It’s an open question whether either constituency, the Big Tent bloggers and activists or the Black Rock City artists and radicals, are influencing country’s political dialogue enough to reach the Democratic Party’s man in the middle. Obama didn’t mention the decommodification of culture or a major reform of American democracy in his big speech, let alone such progressive bedrock issues as ending capital punishment and the war on drugs, downsizing the military, or the redistribution of wealth.

But those without floor passes to the convention represent, if not a movement, at least a large and varied constituency with many shared values and frustrations, and one with a sense that the American Dream is something that has slipped out of its reach, if it ever really existed at all.

These people represent the other America, the one Obama and the Democratic Party paid little heed to during their many convention speeches, which seemed mostly focused on bashing the Republican Party and assuring heartland voters that they’re a trustworthy replacement. But that’s hardly burning the man.

AMERICAN DREAM

It’s been almost a year since Burning Man founder Larry Harvey announced that the art theme for the 2008 event would be “American Dream.” I hated it and said so publicly, objecting to such an overt celebration of patriotism, or for setting up a prime opportunity for creative flag burning, neither a seemingly good option.

But I later came to see a bit of method behind Harvey’s madness. After announcing the theme, Harvey told me, “There was a cascade of denunciations and maybe that wasn’t a bad thing. It pricked people where they should be stimulated.” He asks critics to read his essay on the Burning Man Web site explaining the theme: “It says that America has lost its way.”

But he also said that the disaffected left and other critics of what America has become

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American Dream

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need to find a vision of America to fight for, something to believe in, whether it's our Bill of Rights (pictured on Burning Man tickets this year) or some emerging manifestation of the country. "Americans need to find our pride again," Harvey told me. "We can't face our shame unless we find our pride."

I was still dubious, since I tend toward Tolstoy's view of patriotism: that it's a bane to be abolished, not a virtue to be celebrated. Harvey and I have talked a lot of politics as I've covered Burning Man over the past four years, and those discussions have sharpened as he has subtly prodded participants to become more political, and as burners have reached out into the world through ventures such as Black Rock Arts Foundation, Burners Without Borders, and Black Rock Solar.

I've become friends with many of the event's key staffers (some, like BWB's Tom Price, through reporting their stories). This year, one employee (not a board member) I'm particularly close to even gave me one of the few gift tickets they have to hand out each year, ending my five-event run of paying full freight (and then some). I'm also friends with my two travel mates, Kid Beyond, a.k.a. Andrew Chaikin, and Fowler, who handled field organizing for Al Gore in 2000, ran John Kerry's Michigan campaign four years later, and was attending his sixth presidential convention.

Kid Beyond and I arrived at Black Rock City late Friday night, Aug. 22, and found the playa thick with deep drifts of dust, making it a difficult and tiring bicycle trek into the deep playa where San Francisco artist Peter Hudson and his crew were building *Tantalus*. But it was worth the ride, particularly if seeking a great take on the American Dream theme.

Like most creations at that early stage of the event, it wasn't up and running yet, but it would be by Aug. 24, when the event officially began. Still, even in its static state, it was an art piece that already resonated with my exploration of how the counterculture sees the national political culture.

Tantalus looks like a red, white, and blue top hat, with golden arms and bodies around it. And when it spins around, totally powered by the manual labor of visitors working four pumper rail cars, the man — a modern American Tantalus — reaches for the golden apple

being dangled just out of his reach and falls back empty-handed.

It's a telling metaphor for such a big week in American politics.

There were plenty of political junkies on the playa, including two friends who let me crash in their RV for two nights and who left the playa for Denver after a couple of days. Fowler's sweetie, Heather Stephenson, is with Ideal Bite (their logo is an apple minus one bite) and was on an alternative energy panel with Mayor Gavin Newsom, Denver's mayor, John W. Hickenlooper, and Gov. Bill Ritter of Colorado.

"The American Dream to me is not having barriers to achievement," Stephenson told me. It is Tantalus getting some apple if he really reaches for it. Fowler said that it is "the freedom to pursue your own dream without interference by government or social interests." But, he added, "the American Dream is more a collective dream than an individual dream."

Bay Area artist Eric Oberthaler, who used to choreograph San Francisco artist Pepe Ozan's fire operas on the playa, hooked up with the Philadelphia Experiment performers years ago at Burning Man — including Philly resident Glenn Weikert, who directs the dance troupe Archedream. This year they created "Archedream for America," which they performed at Burning Man and the Democratic National Convention. Weikert told me the artistic and collaborative forces that Burning Man is unleashing could play a big role in creating a transformative political shift in America.

"These are two amazing events that are kind of shaping the world right now," Weikert said. "A lot of the ideas and views are similar, but people are working in different realms."

MEDIA, 15,002 STRONG

Kid Beyond and I arrived in Denver around 8 a.m., Aug. 25, after a 16-hour drive from Black Rock City, cruising through Nevada, Utah, Wyoming, and Colorado, a couple of which Obama will probably need to win in November if he's to take the White House.

We headed into the city just as a gorgeous dawn was breaking, arriving with a few hours to spare before our Democratic National Convention press credential would have been redistributed to other journalists, who reportedly numbered more than 15,000. After arriving at my cousin Gina Brooks' house, we showered, got settled,

and jumped on our bikes to pick up our press credentials.

All week, we and others who rented or borrowed the thousands of bicycles made available to visitors used the beautiful and efficient Cherry Creek Bike Trail to get around. It cut through the heart of Denver, passing the convention and performing arts centers, which boasted a great sculpture of a dancing couple, and ran close to the Big Tent in downtown on one side and the convention hall, the Pepsi Center, on the other.

It was a great way to travel and a marked contrast to the long car trip, which felt as if we were firing through tank after tank of gas. Bike travel also proved a smart move — most of the streets around the convention were closed off and patrolled by police in riot gear riding trucks with extended running boards, with military helicopters circling overhead.

The massive Pepsi Center was less than half full a couple hours after the gavel fell to open the convention, but it filled quickly.

The broadcast media had it good, with prime floor space that made it all the more congested for the delegates and others with floor passes. Most journalists were tucked behind the stage or up in the cheap seats, and we couldn't even get free Internet access in the hall. But journalists could get online in the nearby media tents, which also offered free booze and food.

Even though Hillary Clinton announced she was releasing her delegates to vote for Obama, those I spoke to in San Francisco's delegation — Laura Spanjian, Mirian Saez, and Clay Doherty — were still planning to vote for Clinton on that Wednesday, although all said they would enthusiastically support Obama after that.

"It's important for me to respect all the people who voted for her and to honor the historic nature of her candidacy," Spanjian said. "And most of all, to respect her."

Speaker of the House Nancy Pelosi tried to rally the faithful for the "historic choice between two paths for our country." She belittled the view that John McCain is the most experienced presidential candidate. "John McCain has the experience of being wrong," she said, emphasizing his economic views and his instigation of the "catastrophic" Iraq War.

There were only a smattering of protesters outside the convention center, the most disturbing being anti-abortion activists bearing signs that read, "God hates Obama," "God is your enemy," "The Siege is Here," and one, wielded by a boy who was maybe 12, that read "God hates fags." Family values indeed.

THE ROLL CALL

San Francisco Sup. Chris Daly was giddy when I joined him in the two-thirds full California delegation during the nominating speeches for Obama and Clinton. It was partly because he was finally an official delegate, having been called up from his role as alternate a couple of hours earlier. But an even bigger reason for his joy was that he's a serious political wonk and just loves

the roll call, the only official business of the convention.

"This is the best part of the convention, roll call. It's cool," Daly, the consummate vote counter, told me as we watched the chair ask each state for their votes. "The speeches are OK, but this is what it's about."

And pretty soon, this kid in the candy shop was losing his mind as we watched a series of genuinely newsworthy developments in an otherwise scripted convention: California Democratic Party Chair Art Torres was saying "California passes" rather than reporting our votes, states like New Jersey

tive announced that the state was "yielding to the land of Lincoln." Anticipation built that Illinois would be the state to put its junior senator over the top.

Then Illinois yielded to New York, and the screens showed Clinton entering the hall and joining the New York delegation. "In the spirit of unity and with the goal of victory," Clinton said, "let us declare right now that Barack Obama is our candidate."

She made the motion to suspend the vote count and have the whole hall nominate Barack Obama by acclamation. Pelosi took the podium and asked the crowd, "Is there a

party, far cooler than most elected officials, and maybe even too cool for his own good.

Comedian Sarah Silverman did a funny bit to open the program at the Manifest Hope Gallery (which showcased artwork featuring Obama), then introduced Newsom by saying, "I'm honored to introduce a great public servant and a man I would like to discipline sexually, Gavin Newsom."

Apparently Newsom liked it because he grabbed Silverman and started to grope and nuzzle into her like they were making out, then acted surprised to see the crowd there and took the microphone. It was a strange



American Tantalus: in this Burning Man installation, the golden apple is always just out of reach.
GUARDIAN PHOTO BY STEVEN T. JONES

and Arkansas were awarding all their votes to Obama and causing the room to go nuts, and a series of states were yielding to others.

As the chair worked alphabetically through the states, Obama's home state of Illinois became the second state to pass. Very interesting. Indiana gave 75 of its 85 votes to Obama. Minnesota gave 78 of its 88 votes to Obama, then erupted in a spirited cheer of "Yes we can." Daly and San Francisco delegate London Breed were on their feet, cheering, chanting, and pumped.

With Obama getting close to the number of delegates he needed to win the nomination (there was no tally on the floor and I later learned Obama had 1,550 of the 2,210 votes he needed), New Mexico's representa-

second?" And the room erupted in thousands of seconds to the motion on the floor. She asked all in favor to say "aye," and the room rumbled with ayes. To complete the process, Pelosi said those opposed could say no, but simultaneously gavelled the motion to completion, causing the room to erupt with cheers. I heard not a single nay.

The band broke out into "Love Train" and everyone danced.

NEWSOM'S STAGE

Mayor Gavin Newsom threw a big party Aug. 27, drawing a mix of young hipsters, youngish politicians, and a smattering of corporate types in suits and ties. Although he didn't get a speaking slot at the convention, Newsom is widely seen as a rising star in the

and uncomfortable moment for those who know about his past sex scandal and recent marriage to Jennifer Siebel, who was watching the spectacle from the wings.

But it clearly showed that Newsom is his own biggest fan, someone who thinks he's adorable and can do no wrong, which is a dangerous mindset in politics.

Another slightly shameless aspect of the event was how overtly Newsom is trying to associate himself with Obama (the party was a salute to the "Obama Generation") after strongly backing Clinton in the primaries. And then, of course, there's the fact that his party was sponsored by PG&E (a corrupting influence in San Francisco politics) and

CONTINUES ON PAGE 16 »

American Dream CONT.

AT&T (facilitators of the Bush administration's warrantless wiretapping policy).

I was able to interview Newsom about Clinton before the party. "People can criticize her, but I do think that you've never seen a runner-up do so much to support the party's nominee," Newsom told me. "She's done as much as she could do, privately as well as publicly."

Obama we're going to get it," he added.

Of course, these are the concerns of a progressive whose big issues (from ending capital punishment and the war on drugs to creating a socialized medical system and fairly redistributing the nation's wealth) have been largely ignored by the Democratic Party. I understand that I'm not Obama's target audience in trying to win this election. And there is no doubt he is a historic candidate.

BACK TO THE BURN

We left Denver around 1:30 a.m. Friday, a few hours after Obama's speech and the parties that followed, driving through the night and listening first to media reports on Obama's speech, then to discussions about McCain's selection of Alaska Gov. Sarah Palin as his running mate.

The Obama clips sounded forceful and resolute, directly answering in strong terms the main criticisms levied at him. Fowler said

Yet when I toured the fully-built city, I saw few signs that this political awakening was happening. There weren't even that many good manifestations of the American Dream theme, except for *Tantalus*, *Bummer* (a large wooden Hummer that burned on Saturday night), and an artsy version of the Capitol Dome.

Most of the people who attend Burning Man seem to have progressive values, and some of them are involved in politics, but the event is their vacation. It's a big party, an escape from reality. It's not a movement yet, and it's not even about that Black Rock City effigy, the Man. Hell, this year, many of my friends who are longtime burners left on Saturday before they burned the Man, something most veterans consider an anticlimax.

It's not about the man in the middle, either; it's about the community around it. And if the community around Obama wants to expand into a comfortable electoral majority — let alone a movement that can transform this troubled country — it's going to have to reach the citizens of Black Rock City and outsiders of all stripes, and convince them of the relevance of what happened in Denver and what's happening in Washington, DC.

Larry Harvey can't deliver burners to the Democratic Party, or even chide them toward any kind of political action. But the burners and the bloggers are out there, ready to engage — if they can be made to want to navigate the roads between their worlds and the seemingly insular, ineffective, immovable, platitude-heavy world of mainstream politics.

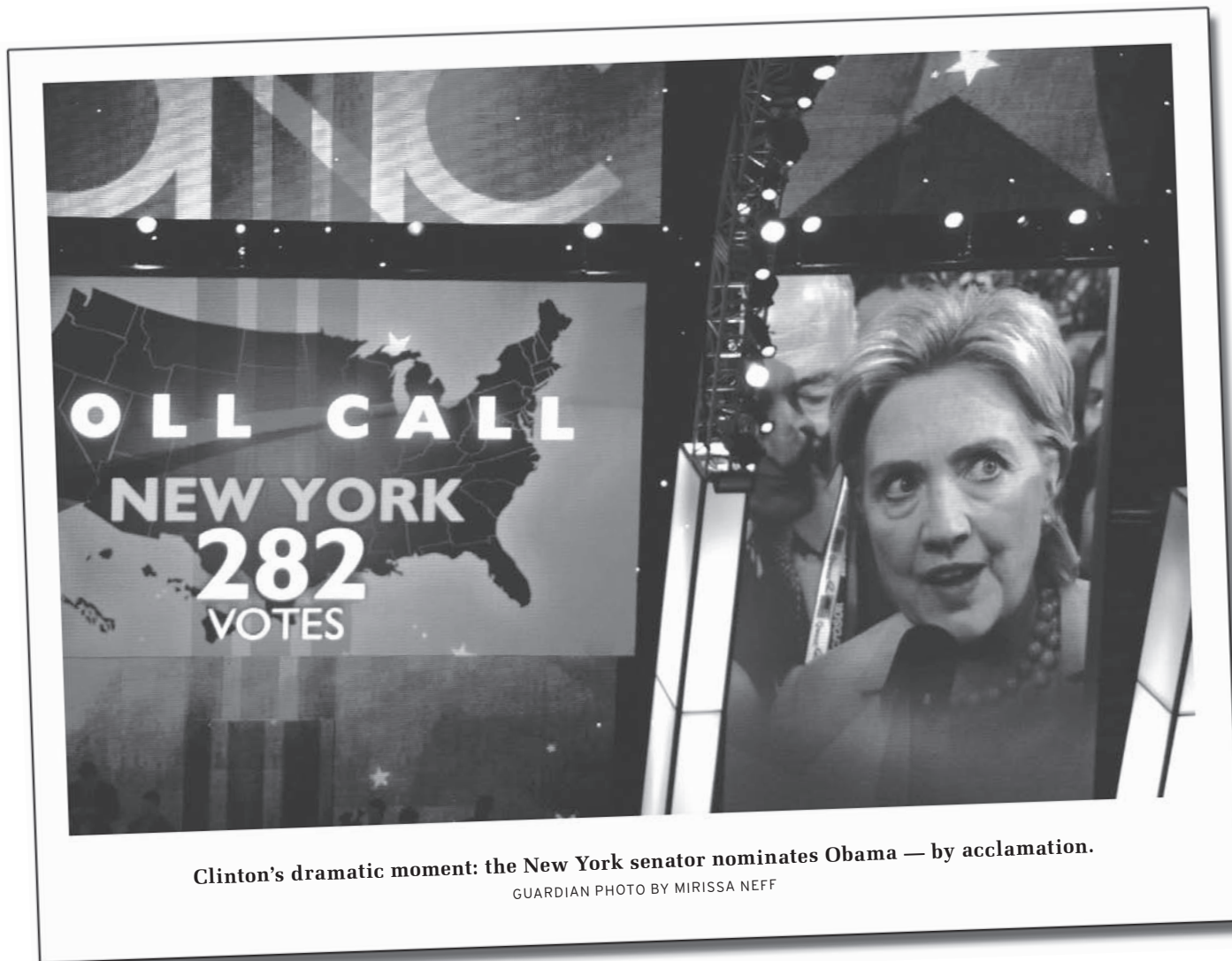
"As hard as it will be, the change we need is coming," Obama said during his speech.

Maybe. But for those who envision a new kind of world, one marked by the cooperation, freedom, and creativity that are at the heart of this temporary city in the desert, there's a lot of work to be done. And that starts with individual efforts at outreach, like the one being done by a guy, standing alone in the heat and dust, passing out flyers to those leaving Black Rock City on Monday.

"Nevada Needs You!!!" began the small flyer. "In 2004, Nevada was going Blue until the 90 percent Republican northern counties of Elko and Humboldt tilted the state. You fabulous Burners time-share in our state for one week per year. This year, when you go home please don't leave Nevada Progressives behind! ANY donation to our County Democratic Committee goes a long way; local media is cheap! Thanks!!!"

Change comes not from four days of political speeches or a week in an experimental city in the desert, but from the hard work of those with a vision and the energy to help others see that vision. To realize a progressive agenda for this conservative country is going to take more than just dreaming. **SFBG**

Ed Note: The Guardian would like to thank Kid Beyond, who traveled with Jones and helped contribute to this report.



Clinton's dramatic moment: the New York senator nominates Obama — by acclamation.
GUARDIAN PHOTO BY MIRISSA NEFF

OBAMA NIGHT

Amid all the excitement, there were scary moments for the progressives. For example, Joe Biden, accepting the vice-presidential nod, urged the nation to more aggressively confront Russia and send more troops into Afghanistan.

During one of the most high-profile points in the convention, halfway between the Gore and Obama speeches, a long line of military leaders (including Gen. Wesley Clark, who got the biggest cheers but didn't speak) showed up to support Obama's candidacy. They were followed by so-called average folk, heartland citizens — including two Republicans now backing Obama. One of the guys had a great line, though: "We need a president who puts Barney Smith before Smith Barney," said Barney Smith. "The heartland needs change, and with Barack

Bernice King, whose father, the Rev. Martin Luther King Jr., gave his famous "I Have a Dream" speech 45 years to the day before Obama's acceptance speech, echoed her father by triumphantly announcing, "Tonight, freedom rings." She said the selection of Obama as the nominee was "decided not by the color of his skin, but by the content of his character. This is one of our nation's defining moments."

But there is still much work to do in convincing Obama to adopt a more progressive vision once he's elected. "America needs more than just a great president to realize my father's dream," said Martin Luther King III, the second King child to speak the final night of the convention. Or as Rep. John Lewis, who was with King during that historic speech, said in his remarks, "Democracy is not a state, but a series of actions."

the Republicans made a very smart move by choosing a woman, but he was already getting the Democrats' talking points by cell phone, most of which hammered her inexperience, a tactic that could serve to negate that same criticism of Obama.

We arrived back on the playa at 5:30 p.m. Friday, and a Black Rock Radio announcer said the official population count was 48,000 people, the largest number ever. The city has been steadily growing and creating a web of connections among its citizens.

"That city is connecting to itself faster than anyone knows. And if they can do that, they can connect to the world," Harvey told me earlier this year. "That's why for three years, I've done these sociopolitical themes, so they know they can apply it. Because if it's just a vacation, we've been on vacation long enough."

Unaffordable nation

By Amanda Witherell
> amanda@sfbg.com



GREEN CITY Bay Area author Michael Pollan opened the first event of Slow Food Nation by pointing out that food prices have risen more than 80 percent in the past three years. "Food has emerged as one of the most important issues," Pollan said from the stage of the Herbst Theatre, where he was discussing "The World Food Crisis" with Indian author and activist Vandana Shiva, Slow Food founder Carlo Petrini, and authors Raj Patel and Corby Kummer in front of a sold-out crowd.

"Prices are going up, but wages aren't," Patel said to Pollan, and the real crisis is in that gap between what people make and what people spend on food — and that includes the people who grow our food.

"The World Food Crisis" was one of several panels held during the three-day Slow Food Nation, the first major event staged in the United States for what has become an international movement focused on the pleasures and politics of eating. San Francisco, a city with a food consciousness that chimes with many tenets of the slow-food movement — and one with a proximity to fertile regions that provide a wide range of local food — seems the perfect host. An oft-repeated phrase at Slow Food events throughout the weekend was that eating healthy is a right, not a privilege.

But how can that sentiment be translated into sustenance? Can the people who grow our food even make a decent living? And how does an event where tickets went for as much as \$159 focus on the needs of people who struggle just to get adequate nutrition?

This much is sure: prices may be up, but small farmers aren't getting rich. "It's very difficult for many of our farmers," Aliza Wasserman of Community Alliance with Family Farmers told the *Guardian*.

Jeff Larkey runs Route One Farm in Santa Cruz. He's been farming for 27 years and rents 65 acres for about \$45,000 per year because it's too expensive to buy the land. In the past he's worked up to 150 acres, but now, he said, "Going forward is a big question in my mind because the costs of doing business have skyrocketed so much."

Larkey has many long-term workers making wages that vary based on experience, with the bottom rung starting at or slightly above minimum wage. "I'd love to pay them all \$20 an hour because that's what the work is really worth," he said.

A way to solve the problem might be for growers to raise their prices — but many already consider organic, sustainably-grown food as fuel fit only for the well-heeled.

"To eat organic, healthy, local food generally costs more," Pollan admitted in a later talk. "The whole system is canted to support fast food. That's what we subsidize."

He pointed out that Americans spend only 9.5 percent of their income on food — an all-time and international low — and people need to become more comfortable with paying more so growers and processors can earn fair wages. "We all need to spend some amount more on food."

That's tough for people who can barely afford food now.

Anya Fernald, director of Slow Food Nation, said the group constantly struggles with the financial issue. Fernald also said proceeds from ticket sales will be used to seed future events and the next course of action, which will be determined by the farmers, food artisans, and non-profits that participated.

When asked how they intended to get their message out to people who might have been priced out of attending the event, she said the group chose the Civic Center as a way to reach a broad audience. She pointed out that 60 percent of the events were free.

Pollan also said that policy needs to change to make food more accessible, and that's what the Declaration for Healthy Food and Agriculture seems to speak to. The document was unveiled in the rotunda of City Hall on the eve of Slow Food Nation and outlines 12 principles that "should frame food and agriculture policy." Included are statements that affordable, nutritious food should be accessible to everyone and it shouldn't mean exploiting farmers, workers, or natural resources to get it. Roots of Change, which coordinated drafting the declaration, is hoping for 1 million signatures by fall 2009, when they take it to policymakers in Washington, DC. **SFBG**



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EVENTS SFBG.com

ASIAN ART MUSEUM: MATCHA: TEA & SPICE

MATCHA is the museum's monthly Thursday evening mixer series. Experience live performances, browse through the museum's galleries, mingle with friends over cocktails, create art, embark on special tours, or simply chill to the hip beats of DJs and musicians. Enter our *MATCHA* drawings for a chance to win fabulous prizes each month. **FREE** with museum admission (\$5 after 5pm.) This month's installment: Still dusty from its annual trek to Burning Man, Tealchery's Tea Temple will be erected inside the Asian Art Museum for *MATCHA*. Everyone can sip earthy tea inside this mammoth atmospheric, communal space, which celebrates the centuries-old nomadic trade and travel of the Silk Routes. Elsewhere in the museum, taste teas from India, Persia, and Tibet (courtesy Samovar) or those along China's Tea and Horse Roads (courtesy Teance). Discover how these different blends are brewed and grind your own spicy chai (Indian tea), mortar and pestle style. Learn about tea and its cultural influences, see art of the spice routes on a guided tour, and view *Power & Glory: Court Arts of China's Ming Dynasty* before it closes (Sept. 21). 5pm – 9pm. September 4 @ Asian Art Museum, 200 Larkin Street asianart.org

HORNUCOPIA FESTIVAL

The horniest music festival anywhere explodes onto the Bay Area's sonic map! Featuring over 35 mostly local, totally eclectic horn and brass fueled bands in over 20 mind blowing soul-shaking concerts at multiple venues, The Hornucopia Festival is sure to please Soul stirrers, Jazz cats, Groove Junkies and Salseros alike, with punk rock Marching Bands, New Orleans Brass, Jazz orchestras and more thrown in for good measure. Plus a DIY parade! Bands as diverse as The Realistic Orchestra, The Extra Action Marching Band, Aphrodesia, Frank London's SF Klezmer Brass Allstars, The Bayonics, Manicato and powerhouse Balkan brass band behind SFBG's "Best Crazy Gypsy Dance Party", Brass Menazeri, headline the dynamic lineup with horns-a-plenty set to storm the scene with a dizzying array of rockin' live concerts that cross genres with brassy abandon. Check out the full lineup and snatch up your tickets now online! September 4-14 @ various Bay Area venues hornucopiafestival.org

HAIR DOOZY! AT GLAMA-RAMA

Glama Rama Salon and Gallery is proud to present the artistic renderings of the Creativity Explored folk, entitled "Hair Doozy!" Expect to see images of updo's downdo's, Don't-do's, do-do's, and even a few over-do's! This will be the second time that Creativity Explored and Glama-Rama have collaborated on a show, and the opening night reception on September 7th (7pm-10pm) is sure to be a lively neighborhood event! September 7 – October 18 @ Glama-Rama Salon & Gallery, 417 South Van Ness at 15th St glamarama.com

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at The Blank Club (SJ)

SAT, 9/13 FROM 1-6PM
Live DJs, Merch, Food
KFJC Penny Pitch No. 2
Lee's Comics (Mtn. View)

WED, 9/17 KFJC Co Presents:
Chrome, Helios Creed
at Hemlock Tavern (SF)

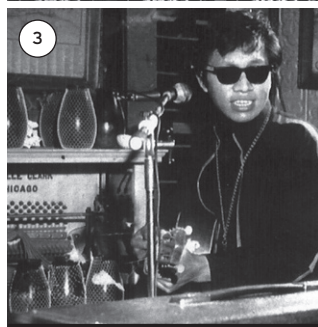
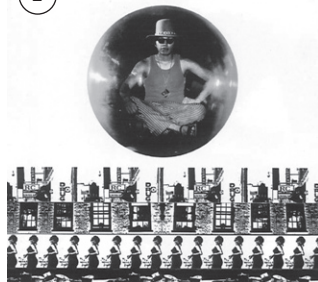
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



2 RODRIGUEZ COLD FACT



SEPT. 3-9, 2008 SIXTO

By Johnny Ray Huston
> johnny@sfbg.com

I wonder how many times I might have crossed paths — on Cass Corridor, near “Woodward world queers,” or in the Detroit Public Library — with Sixto Rodriguez. I’m glad to finally hear Rodriguez’s music for the first time, some 20 years after living in the downtown Detroit zones he still haunts today, the blocks that helped inspire 1970’s *Cold Fact* (Light in the Attic). It’s a cold fact that whitewashing of Rodriguez’s Mexican roots has figured in his cult rather than aboveground status. But no matter now: masses in South Africa and Australia have flipped for his music. Aided by Dennis Coffey’s co-production, “Crucify Your Mind” and “Rich Folks Hoax,” equal to Caetano Veloso’s best songs of the time, ring truer than ever today.



WEDNESDAY SEPT. 3

MUSIC

SF Symphony Opening Gala

Not gonna lie, sweetz: I’m a full-on gala queen, ready to stroll that red hot opening party carpet with the best of them, usually accompanied, festively, with a streamer of last night’s toilet paper stuck to my stilettoes. *Classy*. SF Symphony’s grand annual to-do has ravishing music, fabulous *grand dames*, rich food, and even richer insights into the lives of the swells (such as: most wealthy people like to clap along to classical music and tend to fidget in their seats like six-year-olds — weird!). And one can’t keep up with the latest trends in self-lacerating beauty treatments through *OK!* alone. Plus, what gaga classical freak like me could stay away from celebrating the symphony’s astounding 97 years, especially with a lineup that includes Michael Tilson Thomas conducting mentor Leonard Bernstein’s Symphonic Dances from

West Side Story and Rachmaninoff’s sweeping, pulse-pounding Third Piano Concerto featuring Uzbeki pianist Yefim Bronfman? Zing go the strings. **(Marke B.)**

7:30 p.m., \$130–\$250
Davies Symphony Hall
201 Van Ness, SF
(415) 864-6000
www.sfsymphony.org

THURSDAY SEPT. 4

MUSIC

Witch

Witch has translated the New England hills and valleys that pepper the banks of the Connecticut River into a post-Stoner Rock sonic ethereality. The sound on their latest release, *Paralyzed* (Kemado 2008), is a little less sludgy and a lot more rock ‘n’ roll than their eponymous debut, but the early-1970s metal-inspired riffage is as nasty as ever. Kyle Thomas, also a member of the avant-folk collective Feathers, has an amazingly supernatural voice and he works it well. Still, although

J Mascis is banging drums, don’t expect a Deep Wound reunion. **(Ezra Provost)**

With Earthless and The Assemble Head in Sunburst Sound
9 p.m., \$12
Café Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

FRIDAY SEPT. 5

MUSIC

Get Freaky Afterburn

A friend once wondered aloud whether new rave labels like France’s Ed Banger Records were, and I quote, “raping the ghost of French electro house.” (Believe me, I could not make that up.) My response? “Chill, man! People just want to dance — to remixes of Bloc Party songs!” So goes the career mantra of SebastiAn, French DJ, remixer extraordinaire, and one of the first artists released on Ed Banger. Besides appearing on compilations with superstars like Klaxons, Spank Rock,

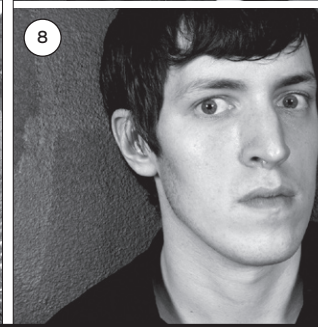
and Justice, SebastiAn has released five albums of his own (plus a 7-inch split with Krazy Baldhead) and remixed monster tracks from Annie, the Rapture, and Cut Copy. Just don’t forget the drugs. **(Laura Mojonier)**

With Bassnectar, Freq Nasty, Vibesquad, Distance, Boxcutter, Ooah, Milanese, and more
9 p.m., \$30
1015 Folsom
1015 Folsom, SF
www.1015.com

VISUAL ART/EVENT

“Urban Re:Interventions”

Is it impossible for you, too, to walk around the city — lush with antique houses, hiding thousands of gardenable mini-lands, offering a new ‘hood every few steps — and not imagine how you’d make it *even cooler*? I’ve spent many a sunny hour perched on my first-story ledge above the bong-shopping hordes, contemplating the feasibility of transforming five overwrought blocks into a car-free garden mall oasis. As part of the fifth annual monthlong Architecture and the City Festival, archi-



itects, designers, and urban guerillas were asked: how can awkward spaces be made beautiful? From vegetating manhole covers to wholesale block-redesigns, their visions are inspiring. I’m officially inviting them to the Haight. **(Kat Renz)**

Through Oct. 26
Reception 6 p.m., free
Center for Architecture + Design Gallery
130 Sutter, suite 600, SF
(415) 362-7398
www.aiaasf.org

SATURDAY SEPT. 6

MUSIC

Witchcraft

Stoner metal is a relentlessly backward-looking genre, mostly for the sake of plagiarism. It’s a shame that “retro” and “original” can’t coexist more harmoniously in metal, because bands like Sweden’s Witchcraft show that it can be done so very, very right. Mixing somber, slinking guitar riffs with his emotive baritone and vintage duds, mastermind



Magnus Pelander sometimes seems like a recent time-machine arrival. His backing band excels at lithe dynamics and tempo shifts, distinguishing early metal from its bludgeoning legacy, and the arresting vocals and hypnotic, deliberate grooves immerse the listener in a timeless reverie. Break out your bell-bottoms. **(Ben Richardson)**

With T.K. Webb and the Visions and Graveyard
9 p.m., \$14
Great American Music Hall
859 O’Farrell, SF
(415) 885-0750
www.gamh.com

MUSIC

“Broken Homes”

If Artemis, Hieronymous Bosch, a florist, Sméagol, and a handful of pixies conceived a five-way love child, the result would look a lot like Julie Heffernan’s paintings. Decadent, phantasmic, and oozing with baroque grandeur, her show of 30-plus oil-on-canvas “self-portraits” features otherworldly pygmy children and emaciated goddesses bedecked in flowers

and gowns made from the carcasses of woodland creatures. Others depict cross-sections of intricately compartmentalized buildings exposing folks in all sorts of fleshy disarray, and her gigantic rose afros give new meaning to Scott McKenzie’s 1967 hippie homage to make sure to wear those flowers in your hair. Expect an orgy. **(Renz)**

Through Sept. 27
Reception 1–3 p.m., free
Catharine Clark Gallery
150 Minna, SF
(415) 399-1439
www.cclarkgallery.com

SUNDAY
SEPT. 7

COMEDY

Sarah Silverman
I read in a rival newspaper’s exposé on Craigslist hookup culture that horny dudes mention Sarah Silverman as their ideal in personal ads more than any other famous female. I think it’s safe to say the foul-mouthed funny girl is out of their league, however. Indeed, it’s hard to go back to

Believe me, I could not make that up.

Internet cack after spending the first part of the year fucking Matt Damon: “On the bed. On the floor. On a towel by the door. In the tub. In the car. Up against the mini-baaaar!” Consider tonight her post-coital cigarette. **(Mojonnier)**

7:30 p.m., \$45–\$75
Nob Hill Masonic Center
1111 California, SF
(415) 421-TIXS
www.livenation.com

EVENT

GGNRA Endangered Species Big Year Presidio Expedition
Don’t flush Fluffy’s kitty litter! North America’s smallest marine mammal, the southern sea otter, almost became extinct thanks to the 18th-century fur trade, and now the cutie has to contend with an organism in cat feces that causes toxic parasitic death. Feline poo in toilet ? dead otters in ocean. See? It is all connected. But the lil’ sea weasel isn’t the only imperiled species in our Franciscan hotspot. Thus the 2008 Golden

Gate National Recreation Area Endangered Species Big Year, a yearlong competition to be the first to see all 33 endangered and threatened plants and animals within the GGNRA and take 33 specific conservation actions. Join naturalist Matt Zlatunich for a five-mile hike through the Presidio, one of a handful of organized outings left to spot some of the 33 on-the-brink species. **(Renz)**

8 a.m.–2 p.m., free, RSVP required
Meet at Baker Beach north parking lot off Gibson, SF
(415) 572-6989
www.ggnrabigyear.org

MONDAY
SEPT. 8

MUSIC

Mogwai and Fuck Buttons
After five days of breaking it down at the SF Electronic Music Festival, your body probably needs a break. Please don’t stop the music, you say?

Well, fine. Standing with your arms crossed while nodding your head to guitar-based progressive post-rock probably won’t do too much damage — so go ahead, see Mogwai. Just make sure to take it easy during their surprisingly buoyant numbers, like “The Sun Smells Too Loud” and “Folk Death 95.” Oh, and you should probably skip Fuck Buttons. Their brand of electronic freak-noise might be too much for you to handle right now. **(Mojonnier)**

8 p.m., \$22.50
Grand Ballroom, Regency Center
1290 Sutter, SF
(415) 673-5716
www.mogwai.co.uk

MUSIC

Black Rebel Motorcycle Club
As far as stage monikers are concerned, Black Rebel Motorcycle Club is just about perfect. Borrowed from the name of Marlon Brando’s biker gang in the 1953 classic *The Wild One*, the phrase’s moody
CONTINUES ON PAGE 20 >>

(1 and 3) Sixto Rodriguez; (2) cover of *Cold Fact* (see “Sixto”); (4) *Witch* (see Thurs/4); (5) *Causeway* by grey. studio from “Urban Re: Interventions” (see Fri/5); (6) *Bad Plus* (see Tues/9); (7) *Sarah Silverman* (see Sun/7); (8) *SebastiAn* plays at Get Freaky Afterburn (see Fri/5); (9) the snowy plover can be seen at the Presidio GGNRA hike (see Sun/7); (10) *Witchcraft* (see Sat/6); (11) *Black Rebel Motorcycle Club* (see Mon/8); (12) *Penelope Houston* plays the *Music in Schools Today* benefit (see Mon/8); (13) *Self-Portrait as Sky Scraper* by Julie Heffernan, from “Broken Homes” (see Sat/6)

BAD PLUS PHOTO BY MICHAEL DVORAK; SEBASTIAN PHOTO BY MARCO DOS SANTOS; WITCHCRAFT PHOTO BY L. HELSING; BLACK REBEL MOTORCYCLE CLUB PHOTO COURTESY OF NEW SOUND MANAGEMENT



WORLD PREMIERE!
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AFTER ALL, PART 1
Fri, Sep 12–Sat, Sep 13, 8 pm; Sun, Sep 14, 2 pm // Forum
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Bay Area choreographer Erika Chong Shuch returns to YBCA with a rapid-fire series of three-minute plays, songs, dances and “moments” featuring a host of Bay Area luminaries.



WORLD PREMIERE!
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TOWARD SEPTEMBER
Thu, Sep 18–Sat, Sep 20, 8 pm // Novellus Theater at YBCA
\$30 regular, \$25 Mem/Snr/Stu/Tea

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THE SAN FRANCISCO BAY GUARDIAN PICKS

SF Symphony’s Michael Tilson Thomas (left; see Wed/3); Mogwai (right; see Mon/8)
MOGWAI PHOTO BY STEVE GULLICK



PICKS CONT>>

leather-jacket swagger captures the irresistible primal crunch of dirty rock ’n’ roll. When the former San Francisco trio the Elements rechristened themselves back in 1998, a feedback-blazing, lip-sneering trajectory followed, resulting in four albums of sonic badassery. Until we are duly blessed with disc number five, how about a quick fix: Monday’s show is an acoustic affair, while Tuesday night offers the B.R.M.C. in full reverb-overdrive. **(Todd Lavoie)**

Also Tues/9
9 p.m., \$30
Great American Music Hall
859 O’Farrell, SF
(415) 885-0750
www.gamh.com

MUSIC/BENEFIT

Music in Schools Today
With state budget cuts increasing, some of the first programs to get the ax involve the arts — particularly music classes. Local punk and folk rock favorite Penelope Houston and Austin, Texas, singer-songwriter Colin Gilmore (son of Jimmy Dale Gilmore) are helping to reverse the trend by performing at tonight’s benefit, where a portion of the proceeds go to Music in Schools Today (“MuST”), a local nonprofit that supports school music programs, and to the Claremont Middle School Band and Orchestra in Oakland. Concertgoers can also donate their used instruments — Houston has already pledged her childhood violin — which will be redistributed to future virtuosos in need. **(Sean McCourt)**

9:30 p.m., \$12
Café Du Nord
2170 Market, SF
(415) 861-5016,
www.cafedunord.com

TUESDAY
SEPT. 9

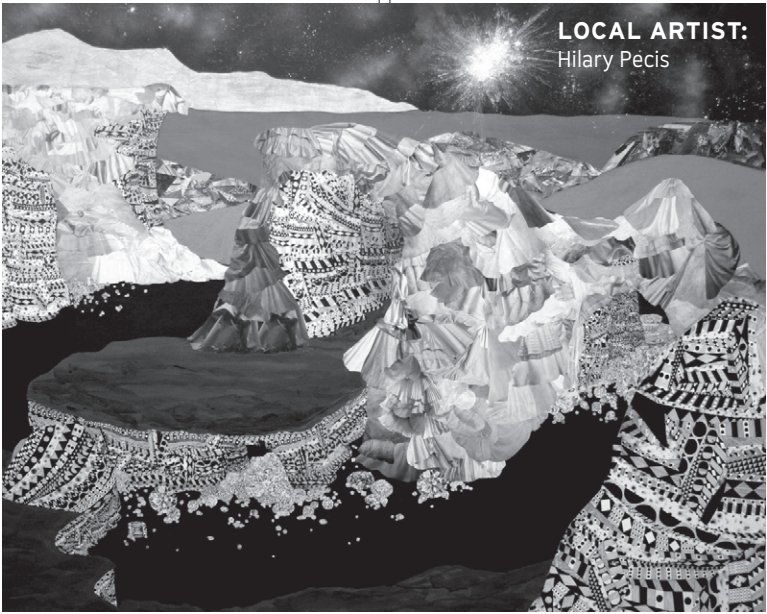
MUSIC

Bad Plus
There haven’t been many breakthrough jazz releases in recent years — but whether that’s due to creative stagnation within the jazz

community or a result of the broader public’s lack of interest in things that don’t feature T-Pain is up for debate. So when a band like the Bad Plus becomes required listening, it’s worth pausing for a moment to ask why. Is it their habit of taking pop songs such as “Smells Like Teen Spirit” and “Heart of Glass” and giving them the maybe-ironic jazz treatment? Partially, but what really sets them apart is that without fancy electronics or hip beats, they make music that is absolutely vital in its prog-influenced modernity. This is jazz that sounds like it’s being made in 2008, which, given the genre’s present moribund state, is the highest praise imaginable. **(Aaron Sankin)**

8 and 10 p.m., \$10–\$16
Yoshi’s SF
1330 Fillmore, SF
(415) 655-5600
www.yoshis.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.



TITLE *Untitled*
STORY Inspired by sci-fi, nanotechnology, and hyper-reality, Pecis collages slices of advertisements with drawings of code-embedded rocks. The abandoned landscapes are located somewhere between cyberspace and the pages of a magazine.
BIO Pecis was born in California and has exhibited drawings at Samson Projects in Boston, Roberts & Tilton in Los Angeles, and galleries in Texas, Tennessee, Oregon, and Hamburg, Germany. She is currently working on her MFA at CCA, and is a recipient of the Murphy and Cadogan Fellowship.
SHOWS “Immediate Future,” Sat/6 through Oct. 18. San Francisco Arts Commission Gallery, 401 Van Ness, SF. (415) 554-6080, www.sfacgallery.org. “From the Paradigm Shift,” Sat/6 through Sept. 26. Receiver Gallery, 1415 Valencia, SF. (415) 550-RCVR, www.receivergallery.com. Live mural painting (with Andrew Schoultz and Tara Foley) at Treasure Island Music Festival, Sept. 20–21. “Freak of Nature,” Nov. 6–19, 111 Minna Gallery, 111 Minna, SF. (415) 974-1719, www.111minnagallery.com
WEB www.hilarypecis.com, www.BaseBaseBase.com

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THE MOMMYHEADS
BRAD BROOKS
THE MUMLERS (CLOSING SET)

THURSDAY SEPTEMBER 4 • 9PM • \$12 (ROCK)
KUSF PRESENTS:
WITCH
EARTHLESS
ASSEMBLE HEAD IN SUNBURST SOUND

FRIDAY SEPTEMBER 5 • 9PM • \$15/20 (BRASS/KLEZMER)
THE HORNUCOPIA FESTIVAL PRESENTS:
FRANK LONDON
(FROM THE KLEZMATICS)
KUGELPLEX
WITH **JEWLIA EISENBERG**
(FROM CHARMING HOSTESS)
DAN CANTRELL'S MEGABAND

SATURDAY SEPTEMBER 6 • 9:30PM • \$12 (COUNTRY-BLUGGRASS)
THE WHORESHOES
CULANN'S HOUNDS
KEMO SABE

SUNDAY SEPTEMBER 7 • 2:30PM • \$10 CHILDREN/
\$15 ADULTS (CHILDRENS MUSIC/FOLK) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL
ELIZABETH MITCHELL

MONDAY SEPTEMBER 8 • 7:30PM • \$15 (INDIE/EXPERIMENTAL) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL
MIRAH & SPECTRATONE
INTERNATIONAL: SHARE THIS PLACE
MATT SHEEHY

MONDAY SEPTEMBER 8 • 9:30PM • \$12 (ROCK)
PENELOPE HOUSTON
AND BAND
COLIN GILMORE

TUESDAY SEPTEMBER 9 • 9:30PM • \$10/\$13 (HIP/HOP) 18+
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ISE LYFE • DO D.A.T. • POWER
STRUGGLE • EYEASAGE • EMISSIN

WEDNESDAY SEPTEMBER 10 • 9:30PM • \$10 (INDIE)
LOWER CLASS REVOLT PRESENTS:
ALL SMILES
THE AIMLESS NEVER MISS (CD RELEASE!)
HARBOURS

THURSDAY SEPTEMBER 11 • 9PM • \$14/\$15 (LATIN/REGGAE)
THE HORNUCOPIA FESTIVAL PRESENTS:
MANICATO
MONOPHONICS
KAPAKAHI

FRIDAY SEPTEMBER 12 • 9PM • \$22 (ROCK)
AN EVENING WITH:
THE MOTHER HIPS

SATURDAY SEPTEMBER 13 • 9:30PM • \$13/\$15 (ROCK)
THE HORNUCOPIA FESTIVAL PRESENTS:
POLKACIDE
RUBE WADDELL
BLUE BONE EXPRESS

SUNDAY SEPTEMBER 14 • 9PM • \$10 (INDIE)
ABSOLUTELY KOSHER PRESENTS:
JEL
LITTLE TEETH (CD RELEASE!)
THE LOVELY PUBLIC
(REUNION SHOW!)

TUESDAY SEPTEMBER 16 • 8:30PM • \$15 (ROCK)
MILES HUNT & ERICA
NOCKALLS (OF THE WONDER STUFF)
WAYNE HUSSEY
(OF MISSION UK) (CO-HEADLINING)
LISA DEWEY

UPCOMING
9/17 - JOAN AS POLICE WOMAN
9/18 - LUCIA COMNES
(CD RELEASE CONCERT)
9/21 - AMY MACDONALD

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The shock of the old: *Mad Men* attracts and repels

TV EYED A young lawyer friend recently told me about her most recent, insidious opponent in a courtroom: the otherwise friendly opposition would first ingratiate himself by complimenting her on some part of her presentation and then proceed to take apart every other element of her case, disassembling it and tossing it aside like so many useless Popsicle sticks.

AMC's *Mad Men* reminds me of this charming shark — fraught with instant surface attraction, with chaser after chaser of insinuating dis-ease. The shell is handsome: its creamy, dreamy, often cool blue cinematography appears to be seamlessly lifted from the pages of an old *Life* magazine. The stylized art direction, perched between the mid-century moderne '50s and the freewheeling '60s, matches three-martini-lunch-ready, lustily deep-red banquettes with Eames-ish lines and steely spanking-new-skyscraper sleekness. The costuming is equally on point, outfitting every exec at the somewhat hermetically sealed Sterling Cooper ad agency in grey or darker suits — the phallic uniform of seeming masters of the universe. Meanwhile the female characters break down according to character: innocence calls for June Allyson Peter Pan collars; sexual experience, bombshell sheaths; suburbanite, Grace Kelly/CZ Guest flips; with the occasional beatnik looking forward to proto-hippie peasant blouses.

And then there's the stylized and consistently excellent acting, varying from the eerie, almost polished-plastic, Lynchian figures like privileged account exec Pete Campbell, played as cluelessly out of his body and creepily semi-conscious by Vincent Kartheiser. It's as if Pete were lost in an air-conditioned nightmare, waiting for the roiling '60s to rouse him from his slumber. Mixing the artifice



Sterling facade: Jon Hamm, from left foreground, and January Jones comprise the carefully tended nuclear family at the atomic heart of *Mad Men*, which includes John Slattery, from left background, Vincent Kartheiser, and Elisabeth Moss.

of the moment and the romance of a man who clearly has based his persona on cinematic iconography as well as the media imagery he helps to create, the remarkably nuanced Jon Hamm delivers protagonist Don Draper as the sexy dad with a killer smile that often betrays the gaping cracks beneath the stylish facade. Without saying much apart from his face and eyes, Hamm reveals his fear and angst about his hidden white trash background (or is he the stealth Jew in this WASPy, anti-Semitic realm?) and hidden girlfriends — Don has poured himself into

this role as smoothly as he might a stiff drink, but will he be able to maintain control as the '60s knock on Sterling Cooper's door? Even seemingly minor characters like comedian wife-manager Bobbie Barrett (Melinda McGraw), who takes up with Don with proto-feminist vigor, make an indelible impression, as does the surprisingly good January Jones, portraying Betty, Don's strangled-by-the-'burbs wife. She's too physically and psychologically fragile to truly mimic the era's sensuously robust femme ideal Grace Kelly, plus she's positively seething with rage — as season two progresses — at her husband's infidelities, absences, and secrets. The urgency with which this at-first-cool blonde entreated her hubby to spank their son was genuinely shocking: how could this frail flower of American womanhood be so cruel?

Yet this sense of disjunction yields *Mad Men's* secret weapon: the way it matter-of-factly presents

the casual sexism and racism of the pre- and early-'60s office (and otherwise) culture — as when the Sterling Cooper ad agency wolverine blatantly ogle and rag on the all-female administrative staff, and when a Jewish department store heiress enters this anti-Semitic boy's-club picture (the only known Jew and low-level employee in the firm must be hustled up to the meeting to make her comfortable). Here, the sole people of color are found operating the elevator or cleaning the office.

Your eyes widen when the otherwise supremely identifiable Draper calls up his wife's therapist to get updates on her condition, and at the manner in which he puts the kibosh on her return to work as a model. The ugly extension of its dedication to retro cool, *Mad Men's* edge authentically emerges from the shock of the old, yesteryear's culture colliding headlong with current values. Rather than sugarcoating the past à la *Happy Days* — or denuding and repurposing a throwback look simply for effect — creator-writer Matthew Weiner highlights the offhand, everyday brutality of pre-civil rights, pre-women's lib American life, creating a subtle horror show that lightly dances with both seduction and repulsion. You're constantly recoiling with fascination at the complacency and assumptions cast by these mad-deningly entitled men creating advertising dreams in steel towers. There's little of the overt action present in the last series Weiner wrote for, *The Sopranos*. Instead, the violence comes when our values brush up against those of the recent past. Regardless of what some conservatives would like, things *have* changed. And as the ad chauvinists of *Mad Men* huddle to discuss their plans for the Nixon campaign of 1960 — they picked a real winner there — they likely would never have imagined that they would be effectively sidelined as a woman and a black man would be duking it out for the Democratic presidential nomination less than 50 years later. (Kimberly Chun)

www.amctv.com/originals/madmen

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music

Drum up some support, why don'tcha, for Sam Adato, whose Drum Shop, left, took a major hit when a driver careened into his storefront in July. The man is back behind the kit this week. As we recuperate from Outside Lands — Radiohead, right, rocked my sexy Jesus — we ought to also check Death Vessel, top center, and Daedelus, bottom center. Beat it.

DRUM SHOP PHOTO BY KIMBERLY CHUN; DEATH VESSEL PHOTO BY LISA CORSON; RADIOHEAD PHOTO BY SPENCER HANSEN



The grateful undead

By Kimberly Chun
 > kimberly@sfbg.com

SONIC REDUCER Looking back at Outside Lands and ahead to Hardly Strictly Bluegrass and the last lingering Indian summer sighs and huzzahs of the festival express season, I'd say we all have plenty to be grateful for. At Outside Lands, I was thankful for Sharon Jones' sass, Radiohead's nu-romantic lyricism (amid two moments when the sound cut out and Thom Yorke's jesting "OK, who put beer in the plug?"), Beck's persistent pop groove as fence jumpers leapt the barriers, Regina Spektor's and Andrew Bird's old-time songcraft, Los Amigos Invisibles' and Little Brother's bounce, and Primus' pluck. No doubt the bison are grateful for the quiet betwixt gatherings — and we all envy them after those night strolls through the cool, darkened park, passing kids listening to the music echo through the arboreal cathedral.

I could go on about how gratified I am for a somewhat chillier city now that burner getups on Haight Street are discounted and their would-be buyers are happily grilling

on the playa. But the most grateful of all has gotta be Sam Adato, who I chatted up last week on the eve of practice with his hard rock band Sticks and Stones. The group has a Sept. 5 show at Slim's, for which he's likely grateful, but most of all he's happy to be alive and not buried beneath some beater. He was on his way to his store, Sam Adato's Drum Shop, July 31 when, he says, a woman driver running a red light at Ninth Street was hit by another car heading down Folsom. "The impact made her swerve and go directly into my shop," he says. "It had to be quite fast to crash through the storefront." Adato usually gets to the store by 11 a.m. — he missed colliding with the driver by about 15 minutes. "Thank god," he marvels. "I probably would have been dead." His wife rushed over thinking he was in the store when the crash occurred, and their tearful embrace outside was captured by at least one photo-blogger. "Thank god no one was hurt," Adato adds. "Walking on the sidewalk or in the shop — it could have been a bloodbath. Things can be replaced — people can't."

Adato's alive, but half the storefront was wiped out, and he estimates that about \$10,000 in inventory was destroyed. Now everything is in storage, the store is boarded up, and

repairs have begun. Meanwhile he's been producing a CD for his other band, The Bridge, which opened for Deep Purple at the Warfield last summer. "That's been keeping me busy, but the ironic thing is Oct. 12 will be my 15-year anniversary — it just might be the grand reopening, 15 years after I first opened," he says wryly. At that time he was at a crossroads. "Rather than audition for touring bands, which is great but it's hard to make a living and more often than not you're just a hired gun, I decided to open a drum shop. I had no doubt in my mind it would succeed," he says firmly. "There are no drum shops like it anywhere. A drummer can come in and say they need their drum fixed, and I'll fix it right there and then."

Until a certain car crash, he was living the drummer's dream. Though Adato now throws down his sticks in South San Francisco, he actually resided in his SF shop for its first two years. "It was great," he recalls. "Stay up late, get up, take a shower, turn on the lights, open the door, and you're ready for business, surrounded by drums day and night. Thank god for giving me this life." **SFBG**

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DEATH VESSEL AND DAME SATAN

DV's heartfelt folk meets its ideal match in SF's DS, whose Andrew Simmons is planning to drop a haunting solo EP, *Tabernacle Word*, Pioneer (Ghost Mansion). With Micah Blue Smaldone. Sat/6, 10 p.m., \$10. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com

ISE LYFE

The über-versatile Oakland MC recently cometh with *Prince Cometh* (7even89ine). With Bambu and DJ Phatrick, Do D.A.T., Power Struggle, EyeASage, and Emassin. Tues/9, 9:30 p.m., \$10–\$13. Café Du Nord, 2170 Market, SF. www.cafedunord.com

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More power to the righteous

Michael Franti has the respect of this rebel rocker

By J.H. Tompkins
 > a&eletters@sfbg.com

Do I admire Michael Franti? You bet your ass I do. In the scary days after 9/11 he had the balls to stand up to a fascist tide led by flag-waving goon squads and cheered on by most of America. Franti and a handful of Bay Area artists, including Paris and the Coup's Boots Riley, took a stand when it mattered, when free speech wasn't free anymore.

Making albums is one thing — making history is another. In the case of Franti and artists like him — those who are loosely described as “political” — there's a connection between one activity and the other. So which yardstick do you use when sizing up a career? Franti's major label releases with Spearhead didn't sell much, the Coup's *Kill My Landlord* (Wild Pitch, 1993) went out of print, and Tommy Boy dropped Paris because of his politics.

But from today's vantage point — with hundreds of thousands dead in Iraq and the Bill of Rights sacrificed in the process — how do you factor in the foresight and courage these artists

displayed in battles that involved all of us, even if we tried to hide out on the sidelines?

In Franti's case, his social and political vision has been consistent, voiced over constantly evolving sounds and styles. He emerged in the mid-1980s with the Beatnigs, a fabulous, noisy, funky, radical mess of a band built around his seething manifestos and Rono Tse's ear-splitting percussive experiments. When the sometimes-exhilarating Disposable Heroes of Hiphoprisy were born from the Beatnigs in 1990, Franti softened the noise, sharpened his voice, and gained musical elevation courtesy of avant-jazz guitarist Charlie Hunter.

Spearhead and the hip-hop mainstream came next, and two albums later, when he parted ways with Capitol, Franti was free to explore — like it or not. Without a hip-hop straightjacket, his more recent work has been as interesting as any since the days of Disposable Heroes.

Franti's latest album, *All Rebel Rockers* (Anti), drops Sept. 9, a few days after his now-annual “Power to the Peaceful” festival will likely draw some 50,000 people to Golden Gate



Still rebelling, still rocking — and kicking out the yoga jams: Michael Franti and Spearhead get with Sly and Robbie on their new full-length, *All Rebel Rockers*. PHOTO BY MICHAEL SCHREIBER

Park. That said, *All Rebel Rockers* interests me like yoga and veganism, which isn't much. Franti recorded the full-length in Jamaica with durable rhythm section Sly (Dunbar) and Robbie (Shakespeare) co-producing. There was a time when reggae was lifted by menace and invention — a dissonance that's been lost along with the anticolonial hope that inspired musicians like the Wailers to take a stand in the first place. While it's no surprise that Franti turned to Jamaica for an album, he seems to be chasing

a kind of holistic harmony that's long on shelter but short on threat. That's fine unless — like me — you need an outlet for outrage.

The post-corporate music world is a vast, constantly shifting collage of musical and social niches in which Franti has created a big, warm home for himself. On *Rockers* his words are more clever than they are challenging, and the rhymes are tight and infectious in a way that serves the dance floor, but they go down like fast food. Franti's got hardcore fans,

which arguably makes him famous enough to be glibly autobiographical, even when he sounds like a '70s singer-songwriter. The chorus of the opening cut, “Rude Boys Back in Town,” is a call-and-response between Franti and fans: “Michael, Michael, where you been ...” But in the past, when critics have asked that he mix the personal with the political, I don't think this is what they had in mind.

I still consider Franti one of the Bay Area's genuinely important artists. Without his work, as well as that of the Coup and Paris — whose latest album, *Acid Reflex* (Guerrilla Funk) also comes out in September — the world would be the worse for it. And not just on Saturday night. At the end of the day, I can't deliver higher praise. **SFBG**

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'NOT TOUGH': THE TEA ELLES TOAST THE NEW BREED OF PUNKY, SURFY ROCK 'N' ROLL

It wasn't long ago that I stood in a small gallery, getting the same feelings I have on the F train in August: I'm going to get stampeded or dehydrate, and no one will notice. But since the Tea Elles had come highly recommended and was the only band playing, I stuck it out — along with a pack of sweaty citizens who, despite the B.O.-heavy sauna atmosphere, didn't budge from the front of the room.

Months later in SoMa, I'm sitting in an airy kitchen with three of the four Tea Elles. It's a bit like you imagine the “cool kid” dorm room to be: people with rolled cigarettes and guitars filing in and out and obscure music crackling out of a boom box.

“We picked the name, thinking Tea and Elles are like British and French. The most pansy, flamboyant name, which is kind of fitting for what we are doing,” drummer Jigmae Behr tells me. “I mean, we're not tough.”

It's true, the Tea Elles — which includes vocalist-guitarist Jeremy Cox, guitarist-vocalist Amelia Radtke, and bassist-vocalist Tanner Griepentrog — are not “tough.” But funny enough, I'd have to say they're kind of punk. Kind of punk and kind of surf — and kind of psychedelic too. Oh, yeah, and they're also amazing.

The randomness of the band's music is its most enticing aspect. It's like a cocktail made by a mad scientist that hangs out at your favorite record store — a little Billy Childish with some Ventures and a dash of Syd Barrett thrown in. It makes a lot of sense when you hear it, but I'm amazed someone made this monster walk.

And the Tea Elles aren't alone. The more independent shows I go to, the more I see this style emerging. Behr has his theory.



Give the trance a chance: the Tea Elles in repose.

“There was a mass consciousness,” the 26-year-old explains, rolling another cigarette. “There were a lot of kids all over the country, going to the same shows, buying the same records, and loving the same bands. We all made these projects that came from the same cesspool. We are just all coming through the same filter of a punk aesthetic.”

“So we evolved and whatever direction we take is going to be through that lens. If we decide we're gonna be surf-oriented, or have more girl group harmonies, it's all coming through that lens.”

Oh. Where was I when everyone was getting so awesome? While some of us feel like having instant access to every type of media in the world has become daunting, other young musicians are pulling muses from every vine they can reach. And in a city like San Francisco, where — unlike Los Angeles or New York City

PHOTO BY JEN SNYDER

— you won't have a talent scout from MTV at every show, these performers seem to be making music for all the right reasons.

“When I'm writing a song or playing music I'm not thinking about any of that shit,” says Cox, 19. “I'm thinking about a handful of people whose music I like.”

The so-called egocentric notion of a frontperson is out, too, along with the idea that a band would ever release an album — unless it was done independently. It's as if groups like the Tea Elles never imagined anyone would ever help them, although David Fox of local art collective Wizard Mountain recently recorded the band free of charge. That session, along with a recent Portland, Ore., jaunt means the Tea Elles probably have enough material for a full-length, which means I can finally stop listening to the melodic howling of “Chance of a Trance” on the outfit's MySpace page. Before the band left for Portland, they felt that their songs weren't “album material” — but apparently now they are. And regardless of whether San Francisco listeners are finally handed a DIY-burned CD or some indie label gets wise to the Tea Elles' innovation, I just want to hear them. **(Jen Snyder)**

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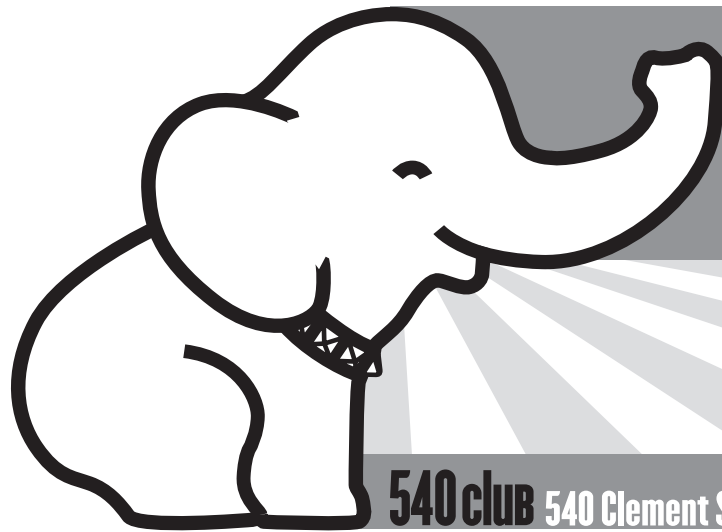
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Brass sass: Hornucopia head honcho Sol Crawford blows off steam at Brass Menaüeri's New Year's Eve 2007 show.

Horn dogs unite

Hornucopia Festival brings together lovers of that bold and brassy sound

By Todd Lavoie
 > a&eletters@sfbg.com

Lately I've been thinking about buying a trumpet. I had one once, though my mom sold it back to an instrument shop years ago — long after I'd ditched it and jumped the fence to a cappella choir about midway through high school. By that point I couldn't have cared less, but more recently I've found myself daydreaming about it, its gleaming shine, its sleek curves. Mostly, though, I reminisce about its power — roaring and robust and showy as hell, that trumpet gave my mild-mannered little self a shot at being loud and free. And yet somehow, incredibly, I gave it up: too uncool, I'd told myself. Damn fool, what was I thinking? I take a mental inventory of my favorite songs — trumpets everywhere. I scan my record collection — yep, brass galore. I recall the new artists who are getting me the most hot 'n' bothered — can you guess the common thread? So, anyone want to sell me a trumpet?

As much as the current brass boom appears to be in full flourish from coast to coast, we here in the Bay Area are particularly spoiled for choice when it comes to horn-driven delights: rapturous Balkan brass bands, wickedly deep Afro-funk, and sweet soul music are all solid fixtures on the local menu for lovers of trumpets, trombones, and beyond. Still, the range of flavors extends even further than this quick

list. As the longstanding booking agent for San Francisco's Amnesia Bar, Sol Crawford, can attest: "I was thinking about all of these amazing bands we have in our area, when it occurred to me — so many of them feature brass! So, I decided, why not put together a festival to spotlight brass in all its diversity?"

And what a spotlight it will be. Boasting 11 days' worth of brass-tastic revelry involving 30-plus artists and 21 shows, Crawford's showcase offers thrilling testimony to the endless taste combinations proffered by local horn players — and the bands who love 'em. The festival's name was inevitable. "As I began organizing this festival, I thought of it as a feast," he elaborates over iced tea at a Mission District café. "Then I pictured a cornucopia — this great big horn-shape with food spilling out. Perfect. A hornucopia, then!"

With a roster as impressive as this, the Hornucopia Festival is a veritable bounty deserving of the food analogy. Consider the sweet-and-savory possibilities of any given evening, and you'll have rung Pavlov's bell and set your mouth a-salivating: there's the hot-pepper punch of Afrobeat powerhouse Aphrodesia, the hard bop/hip-hop grease of the Realistic Orchestra, the crisp crunch of punk-rock march-brigade Extra Action Marching Band, and the corn whiskey-mari-

nated Dixieland delirium of the Gomorran Social Aid and Pleasure Club, for a start. Floor-burning Balkan brass band bacchanalians Brass Menaüeri will elevate heart rates with a release party to herald the arrival of their latest self-released CD, *Vranjski San*. Lord Loves a Working Man's heavy-soul workouts should keep crowds feeling limber ... and so on. Add them all up, and that's some serious Bay-representing horn love. One last coup: Crawford also enlisted the help of eminent New York klezmer daredevil Frank London, who will debut a sure-to-electrify ensemble: the SF Klezmer Brass Allstars.

Asked about the drive behind orchestrating such an enormous event that not only includes shows but workshops and panel discussions, Crawford's answer is simple. "It's about connecting," he explains. "There's a great return to acoustic-based music happening right now, and a lot of these artists are mixing and melding genres in fascinating ways. And I want to bring them to a larger audience." My eyes continue to widen in awe upon hearing the full extent of what it has taken to put together this colossal labor of love, but he returns my sense of wow with an easy smile. "My friends have been great in helping out," the organizer adds. "So have the bands. It's the scrappy brassy little festival that could." **SFBG**

HORNUCOPIA FESTIVAL

Sept. 4-14. Includes Frank London's SF Klezmer Brass Allstars Sept. 5 at Café Du Nord; Brass Menaüeri, Aphrodesia, and bellydance Sept. 12 at Great American Music Hall; and Polkacide Sept. 13 at Café Du Nord. For more information, go to www.hornucopiafestival.org

HELLO, TA-TAS: TWEAKING TITS AT THE TRANSFER

CLUB REVIEW I love a pair of tits, but nothing's better than four of a kind. That's what I wanted when I hit electro/hip-hop party TITS, the bimonthly breast bash at the Transfer thrown by Parker Day. The woman puts on so many events we'd have to change our name to the *Day Guardian* to cover them all. Day divulged that the night's all about "drag shows and break-dancing, birthdays and binge drinking, broken bottles and blood."

Well, I demanded even more — sometimes more is less for your typically hoodied hipoisie. And before Transfer owner Greg Bronstein even considers instituting a dress code at the soon-to-be chi-chi-fied bar, it's still in-yer-face TNT (ta-tas 'n' ta-tas) action or bust for me. Call me a perv, but I follow a long line of true journalists, extending from Hugh Hefner to Helen Gurley Brown. And if Parker and her posse can man-nipple-ate 20-somethings into taking their tops off, then so can I. Trust.

So, camera in hand, I made my way past the dance floor to the sexy photo room in back, where there'd surely be some desperate publicity seekers — Tara Reid, much? — willing to do anything to be in a picture. Well, not so much. But channeling my best Hoe Francis, I managed to convince two straight boys (who worked there and had to do it), a gay boy (who was drunk), a woman (who had posed nude before), and finally another woman (a friend of the promoter, who also had to do it) and a Janice Dickinson male model (who's from LA and has no shame) to drop top and pose tit à tit. Ain't no stoppin' me now. So who's unleashin' CLITS? **(Joshua Rotter)**



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grooves



OKKERVIL RIVER
The Stand Ins
(Jagjaguwar)

Is there such a thing as being too precious? Slotted between the indie literati of the Decemberists and the post-punk poetry of Morrissey, Okkervil River's sequel to last year's *The Stage Names*, *The Stand Ins*, marries multilingual musicality with the storytelling ambition of the McSweeney's generation. But "sequel" is so ... pretentious. In truth the fruit of *Stage* sessions that would have otherwise yielded a double album, *The Stand Ins* is thought-provoking yet undelightful, substituting the fluid surprise of the previous release with a more forced sense of ebullience.

Make no mistake, Okkervil River's musical agility is still in full effect. Will Sheff and company weave coronet, Hammond organ, Mellotron, mandolin, pedal steel, and sleigh bells into their progression from electric-Dylan folk-rock ("Singer Songwriter") to ironically effusive AOR ("Pop Lie"). "But, at the food court, the float's inflated, and people line up to see the man who dreamed up the dream that they wrecked their hearts upon," Sheff croons in the latter, "the liar who lied in his pop song." The songwriter's sense of superiority is palpable, and though it's balanced with breast-barers like "On Tour with Zykos," it brings home why some so loathe the smugness of indie rock. Sheff is a poet and he knows it, but perhaps some lines are best left undelivered. **(Kimberly Chun)**

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THE HERBALISER
Same as It Never Was
(UK7)

The Herbaliser's latest opens with a posse of Brits chanting a tongue-in-cheek ode to the title cut before giving way to bold horns and Hammond-sounding organ grooving over a solid, simple rhythm section. The horns channel the Bar-Kays, who drowned with Otis Redding in a Wisconsin lake 40 years ago, and were it not for the turntables in the background, you might think you were hearing ghosts. The brief conversation between turntable and drum that opens track two, "On Your Knees," offers a fix on New York City in the early '80s, before hopscotching back to a really retro bass-guitar-drum groove that calls up Booker T and the MGs. New Herbswoman Jessica Darling comes in with "oh, yeah," and the picture is complete.

It's not surprising that the Herbaliser founders Ollie Teeba and Jake Wherry have landed so solidly in late '60s soul music. As much as any '90s crate-diggers, they had a thing for Yankee jazz and funk, along with early NYC hip-hop. What's most interesting about their journey is that over time the Herbaliser became a live act. Earlier in the decade, Brooklyn vocalist-rapper Jean Grae was in the fold: she appears here on the ominous "Street Karma (A Cautionary Tale)." On *Same as It Never Was*, Darling takes over, belting out R&B vocals as if she were retro-soul queen Sharon Jones or real-life soul queen Carla Thomas. On an album that's strong from beginning to end, the band displays a versatility unmatched by any act this side of the Brooklyn Funk Essentials. If the Herbaliser shows up stateside, make sure to catch their live show, which fulfills every promise this disc makes. **(J.H. Tompkins)**

PUMICE Quo (Soft Abuse)

Pumice is Stefan Neville, a prolific, one-man pop-deconstructionist in New Zealand. On *Quo*, his production aesthetic buries vocals, melodies, and even an occasional hook under tons of pleasing fuzz and hiss. Pumice successfully melds several disparate styles ranging from garage to folk to punk, but keeps his influences somewhat under wraps as that blanket of lo-fi haze settles over the entire affair. The record takes off on "PumiceQuo" as his guitar jags along quick, shifting time signatures. "Whole Hoof" is pure noise-punk, but that track is followed by "Sick Bay Duvet," a pretty, melancholic, finger-picked guitar lullaby. "Beak Remedy" layers organ drone over the soft white fuzz of guitar. A muffled bass drum kicks in an occasional thud, and the tune just sort of dissolves like a receding wave. Pumice comes from a recognizable lineage of belowground New Zealand pop noise, but with *Quo* he pushes the music forward. **(Lauren Giniger)**

local grooves



LIVEWIRE DA GANG
Pay Ya'self or Spray Ya'self
(Livewire)

Over the past three years, J-Stalin has evolved from trash-talking adolescent to full-blown boss with an army of talent under him. *Pay Ya'self or Spray Ya'self* is the first album by his Livewire crew, show-casing Stalin alongside Shady Nate — now a local star in his own right — and the newly hot Jay Jonah. If you're looking for a real slice of urban folk music, this is it.

"The blues," Ralph Ellison wrote, "is an impulse to keep the painful details and episodes of a brutal experience alive in one's aching consciousness ... to transcend it, not by the consolation of philosophy but by squeezing from it a near-tragic, near-comic lyricism." This equally characterizes the art of *Pay*. With little concern for commercial niceties and few brand names beyond the ubiquitous Nike, Livewire delivers a recording full of "painful details and episodes" of hood life, from drug-dealing and incarceration to child support and having your car towed. Opposition to law is principled and total, as on, for example, "Snitching," a Mekanix-produced update of EPMD's "You're a Customer," where Shady threatens to turn informants into "decapitated fish food." But for all its emphasis on "brutal experience," *Pay* is largely a celebration of the West Oakland neighborhoods of Cypress Village and Acorn that spawned it. "Tenth Street" — whose DJ Fresh beat alludes to Prince's "Mountains" — is Stalin's millionth ode to his native boulevard, yet it never grows old because the track comes straight from his heart. The passion is genuine, lending an enthusiasm to the music that's impossible to fake. **(Garrett Caples)**

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**NICK CAVE &
THE BAD SEEDS**
RED SPAROWES
SEPTEMBER 19 & 20

CHILDREN OF BODOM
BLACK DAHLIA MURDER
BETWEEN THE BURIED AND ME
SEPTEMBER 21

THE HIVES
EAGLES OF
DEATH METAL
SEPTEMBER 23

BULLET FOR MY VALENTINE
BLEEDING THROUGH
BLACK TIDE
SEPTEMBER 25

RANCID
THE ADOLESCENTS
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SEPTEMBER 26
THE AQUABATS!
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--	--	--

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A 90s ALTERNATIVE DANCE PARTY
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THU 9/4 9:00 pm \$15 \$12 show only \$10 adv/stu	AFRICAN BLUES AFRISIPPI 7:30 pm Workshop on music of West Africa and American South with Gueliel Kumba of Afrisippi
FRI 9/5 9:30 pm \$13 \$10 students	E. COAST SWING/LINDY HOP STOMPY JONES 8:00 pm East Coast swing lesson with Nick & Leah
SAT 9/6 9:30 pm \$13 \$10 students	CUBAN PELLEJO SECO 8:30 pm Cuban salsa lesson with Luis Valverde
SUN 9/7 4:00 pm \$8	ROCKERMOMS! SHEPPARD'S KROOK, IN THERAPY, JENNA & THE BIG WEENIES, RESUSCITATIONS Benefit for Children's Hospital
SUN 9/7 10:00 pm \$5	REGGAE DJ NIGHT DUB CULTURE SESSIONS Low Tones, Lionheart Sounds, Shashamani Soundsystem
TUE 9/9 8:30 pm \$10	CAJUN/ZYDECO TOM RIGNEY & FLAMBEAU 8:00 pm Cajun/Zydeco dance lesson with Cheryl McBride
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HOROSCOPE, THE HIGH SOCIETY
(BENEFIT FOR MARC SANCHEZ) 8PM REAR ROOM

THU 9/4
**BRAZILIAN
BRAX BAND** 9PM

FRI 9/5
FREE OYSTERS ON THE HALF SHELL 5:30
**DJ'S CARMEN &
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6PM-2AM (WORLD, FUNK, R&B, POP) NO \$
RED HOTS BURLESQUE 7:30
PEGMATIC & MADISON YOUNG
(IN SUPPORT OF PROP K) 9PM REAR ROOM

SAT 9/6
CHICARONES
(DJ'S/BEER BUST/BBQ),
BENEFIT FOR CUAV 3-8PM/PATIO/\$1
**MIKE THERIEAU
BAND, HOT LUNCH,
THE FAMILY
ARSENAL** (ROCK) 9PM \$7

SUN 9/7
SALSA SUNDAYS
JULIO BRAVO Y SALSABOR
3-8PM, \$8, 3:15, FREE BBQ SALSA DANCE CLASS

MON 9/8
DOLLAR DAYS \$1 PABST/\$2 WELL
RADICAL VINYL DJ'S
(OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM \$2
**HEY SUNSHINE, CAMP OUT,
THE HIGH LIFE** (INDIE/ROCK) 8PM \$2 REAR ROOM

TUES 9/9
**ALL STAR JAM WITH LOS
TRAINWRECK** 8PM NOS

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DAMIEN JURADO
JENNIFER O'CONNOR
WED SEP 10th doors 7:30 \$12

SISTER HAZEL
FIVE AM
ERNIE HALTER
THU SEP 11th doors 7:30 \$17

JJ GREY & MOFRO
HILL COUNTRY REVUE
FEAT. MEMBERS OF NORTH MISSISSIPPI ALLSTARS
FRI SEP 12th SAT SEP 13th doors 8:30 \$20

TRICKY
SONNY
SAT SEP 14th doors 8:30 \$30

TUE 9.16/ DOORS 7:30PM/ \$24
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FEAT DON WAS
THE STRUTS

SAT 9.20/ DOORS 8:30PM/ \$15
TREASURE ISLAND NIGHT SHOW
MENOMENA
DAT'R

MON 9.22/ DOORS 8:30PM/ \$17
FEDERICO AUBELE (LIVE)
NATALIA CLAVIER

TUE 9.23/ DOORS 7:30PM/ \$23 ADV \$25 DOOR
JUNO REACTOR
FUTURE ROCK

THU 9.25/ DOORS 8:30PM/ \$30
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LITTLE JOY
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MEGAPUSS
TUE 9.30/ DOORS 7:30PM/ \$16

SLOAN
THE GOLDEN DOGS

WED 10.1/ DOORS 8:30PM/ \$15
PEOPLE UNDER THE STAIRS
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THU 10.2 & FRI 10.3/ DOORS 8:30PM/ \$28 ADV \$30 DOOR
BARRINGTON LEVY

SAT 10.4/ DOORS 8:30PM/ \$20
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Tear it Down
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Return to Mono

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+special guest

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this weekend! **DAVID BENOIT**

next week! Mon, September 8
KRISTI MARTEL

next week! Tues, Wed, September 9, 10
THE BAD PLUS

Thurs, September 11
ANTHONY BROWN'S
ASIAN AMERICAN JAZZ ORCHESTRA

Fri, Sat, Sun, September 12, 13, 14
JAMES CARTER

Mon, September 15
MADELINE EASTMAN

Tues, September 16
Classic Folk Singer
JANIS IAN

Wed, September 17
VIEUX FARKA TOURÉ

Thurs Fri, Sat, September 18, 19, 20
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BRIAN BLADE
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Tues, September 23
ANTONIO SANCHEZ
& MIGRATION
featuring Miguel Zenon,
David Sanchez and Scott Colley

Wed, Thurs, September 24, 25
DAVE HOLLAND SEXTET

SAN FRANCISCO

Wed, September 3 tonight!
LENI STERN - AFRICA

Thurs, Fri, Sat, Sun September 4, 5, 6, 7
this weekend! **JANE MONHEIT**

next week! Mon, September 8
MO'FONE

next week! Tues, September 9
LOLITA SWEET

Wed, Thurs, September 10, 11
JAMES CARTER

Fri, Sat, Sun, September 12, 13, 14
EL DEBARGE

Mon, September 15
SHAYNEE RAINBOLT
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RUSSELL GARCIA
& HIS FOUR-TROMBONE BAND

Tues, September 16
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Wed, Thurs, September 17, 18
KANDA BONGO MAN

Fri, Sun, September 19, 21
Sun 7pm & 9pm (No Matinee)
AMEL LARRIEUX

Mon, September 22
BARBARA DENNERLEIN

Tues, Wed, September 23, 24
JOSE GONZALEZ

Thurs, September 25
THE DUHKS

Fri, Sat, Sun, September 26, 27, 28
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Dan Layus
September 3



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September 13



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September 25



CHRIS ISAAK
October 8, 9, 10, 11



PAUL WELLER
September 4



ROCKET SUMMER
Phantom Planet
September 14



RAILROAD EARTH
September 26, 27



BLACK KIDS
The Virgins
October 13



YARD DOGS ROAD SHOW
September 6



LIVING LEGENDS
September 15



CALEXICO
The Cave Singers
September 28



PENDULUM
October 14



RATATAT
September 8



HIEROGLYPHICS
September 18



JAMIE LIDELL
September 30



WIRE
October 15



AMOS LEE
Lucy Wainwright Roche
September 9



JAGUARES
September 19, 20



DARK STAR ORCHESTRA
October 2, 3, 4



GAELIC STORM
October 16



BALKAN BEAT BOX
September 10



TIGER ARMY
September 21



HELLOWEEN
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October 5



GHOSTLAND OBSERVATORY
October 17



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Sonata Arctica
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The Heavenly States
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STARS
October 6



TOWER OF POWER
October 18



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October 21, 22



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KAKI KING
October 24



TAJ MAHAL
October 25



GIRL TALK
Grand Buffet
October 27, 28



COBRA STARSHIP
October 29



TOM MORELLO: THE NIGHTWATCHMAN
November 1



SHUDDER TO THINK
November 2



FACE TO FACE
November 6



OLD CROW MEDICINE SHOW
November 7, 8



KELLER WILLIAMS
November 9



UH HUH HER
November 11



ROBYN HITCHCOCK
November 12



MASON JENNINGS
November 13



GALACTIC
November 14, 15



LUCINDA WILLIAMS
November 16, 17



LOS LONELY BOYS
November 19



MEDESKI MARTIN & WOOD
November 20



THE BLACK CROWES
December 15, 16, 18, 19, 20



GOV'T MULE
November 21, 22



HOLD STEADY
DRIVE BY TRUCKERS
November 23, 24



BLACKALICIOUS
December 27



M83
November 28



HOT BUTTERED RUM
November 29



OVER THE RHINE
December 4



LOS LOBOS
David Lindley
December 5, 6



OZOMATLI
December 11, 12, 13, 14



THE BLACK CROWES
December 15, 16, 18, 19, 20



TWO GALLANTS
December 26



BLACKALICIOUS
December 27

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**All photos courtesy of Tiger Lily, www.jetlagmr.com



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Mirah and Spectratone International

PREVIEW "O dear Venus, I meant no impiety!" Mirah Yom Tov Zeitlyn — better known simply as Mirah — is a woman of many talents, having put out oodles of solo releases as a stalwart in the Portland, Ore.-Olympia, Wash., DIY-rock nexus and collaborated with friends such as the Microphones' Phil Elvrum. Her latest project, Spectratone International, makes its final run through California this week, staging multimedia performances of *Share This Place: Stories and Observations* (K), accompanied by a dozen stop-animation videos by Britta Johnson and buoyed by strings and percussion.

The project came to pass when the Portland Institute for Contemporary Art commissioned Black Cat Orchestra's Kyle Hanson and Lori Goldston (who famously played cello with an *Unplugged* Nirvana) to make a bugged-out song cycle with Mirah. Inspired by 19th-century French naturalist J. Henri Fabre's writings and Karel Čapek's *Insect Play*, among other sources, the final series is convulsively beautiful, compulsively listenable — and a genuinely unusual and dramatic way to think about those winged strangers we tend to swat away. Intimately recorded by Steve Fisk and Elvrum, Mirah croons ever-so-sweetly about the bright-bellied fireflies of "Luminescence" — "Now I have a belly full of bright light ... observe how my lantern did kindle the prize," she breathes — or from the viewpoint of a brand new baby bug in "Emergence of the Primary Larva." This night light is a bright light. **(Kimberly Chun)**

MIRAH AND SPECTRATONE INTERNATIONAL With Matt Sheehy. Mon/8, 7:30 p.m., \$15. Swedish American Music Hall, 2174 Market, SF. (415) 861-5016, www.cafedunord.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Ian Ferguson, Laura Mojonnier, and Kat Renz. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 18, for information on how to submit an item to listings.

WEDNESDAY 3

ROCK/BLUES/HIP-HOP

Centro-Matic, Sleepercar, South San Gabriel Rickshaw Stop. 8pm, \$12.
Jakob Dylan Fillmore. 8pm, \$25.
Estelle Independent. 9pm, \$30.
Family Trea, Desolation Wilderness, Ben Kaman and the Hot New Ringtones Hemlock Tavern. 9pm, \$6.
Matt Lucas Band, Annie Bacon and Her O-SHEN, Kid Akimbo Hotel Utah Saloon. 9pm, \$6.
Mommyheads, Brad Brooks, Mumlers Café Du Nord. 9:30pm, \$12.
Nada Surf, Birdmonster Great American Music Hall. 8pm, \$21.
Terry Savastano Johnny Foley's. 9pm, free.

BAY AREA
Acacia 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.
Redwood City Blues Jam Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, free.

JAZZ/NEW MUSIC
Ben Mercato and the Mondo Combo Top of the

Mark. 7:30pm, \$10.
Gaucha, Mitch Marcus Session Amnesia. 8pm, free.
Dame Cleo Laine, Sir John Dankworth Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, \$50. Through Sept 14.
Mark Robinson Trio Shanghai 1930. 7pm, free.
Jane Monheit Yoshi's SF. 8 and 10pm, \$20.
Nova Jazz Trio Park Chalet, 1000 Great Highway; www.beachchalet.com. 7pm, free.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA
Matt Morish Trio Jupiter. 8pm, free.
Vive Le Jazz Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

Afrissippi, Eric Deaton Elbo Room. 8:30pm, \$8.
Jeanie and Chuck Plough and Stars. 9pm, free.
Julie Zee and Amy, Jason Finazzo Annie's Social Club. 8pm, free.
Letters and Numbers, Winsome Griffles, Dave Lionelli El Rio. 8pm, \$5.
Tommy Rickard, Rich McCulley Red Devil Lounge. 8pm, \$8.

BAY AREA
"Fat Wednesday Open Mic" Beckett's. 10pm, free.
Red Hot Chachkas Ashkenaz. 8:30pm, \$10.
Whiskey Brothers Albatross Pub. 9pm, free.

DANCE CLUBS

Bondage A Go Go Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, drtty pop, and go-go dancers.

Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.

Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.

Coo-Yah Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.

Little Buddy Madrone Lounge. 9pm-2am, free. Mr. Robinson spins psych, downbeat, dub, hip-hop, and funk, with special guests Rebecca Watkins and DJ 4AM.

Midweek Syndrome Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJs Trevor Simpson, Dex Stakker, and Dev E. spin hot house jams for your happy humpday.

Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

RedWine Social Dalva. 10pm-2am, free. DJ TophOne + guests spin jazz breaks, '80s, and electro.

Roller Disco — Surf's Up! Mighty. 10pm-2am, \$5. Okay, this is a bit confusing. It's a roller disco party with a "Surf's Up" theme, so put on your surf jams/wetsuit and your roller skates.

Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno with Scott Carelli and guests.

Wednesday Sunset Sessions Americano Restaurant, Hotel Vitale, 8 Mission; 278-3700. 5-8pm, free. DJ Rob Grega spins smooth tunes to help you over hump day.

THURSDAY 4

ROCK/BLUES/HIP-HOP

Tia Carroll Biscuits and Blues. 8 and 10pm, \$15.

Clipd Beaks, Past Lives, Leyna Noel and the Finter Things Hemlock Tavern. 9pm, \$6.

Matthew Hansen, Mike Gibbons, Monsters Are Not Myths, Hey! Brontosaurus Great American Music Hall. 8pm, \$18.

Hottub, Albion, Richie Panic, Shane King Annie's Social Club. 9pm, \$7.

Monte Negro, May Fire, Astra Heights, Dont's Red Devil Lounge. 8pm, \$7.

Outdoorsmen, Hysterians, Moongerms Parkside. 9pm, \$6.

Pidgeon, Shimmies, Delta Mirror, Tear It Down, DJ Odd Nosdam Hotel Utah Saloon. 9pm, \$6.

Xavier Rudd, Griffin House Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 8pm, \$25.

Soul Shakedown, DJ K-OS Boom Boom Room. 10pm, \$7.

Trophy Fire, Hundred Days, Picture Atlantic Rickshaw Stop. 7:30pm, \$10.

Paul Weller Fillmore. 8pm, \$45.

Witch, Earthless, Assemble Head in Sunburst Sound Café Du Nord. 9pm, \$12.

BAY AREA

Dave G Collective Beckett's. 10pm, free.

Hillside Fire, Plum Crazy 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

JAZZ/NEW MUSIC

David Benoit Yoshi's SF. 8 and 10pm, \$22. Through Sun/7.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.

Jack Pollard Group Mark Robinson Trio Shanghai 1930. 7pm, free.

Dame Cleo Laine, Sir John Dankworth Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, \$55. Through Sept 14.

Mark Robinson Enrico's, 504 Broadway; 982-6233. 7pm, free.

Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5. **Stompy Jones** Top of the Mark. 7:30pm, \$10.

BAY AREA

Fiveplay Anna's Jazz Island. 8pm, \$10.

Jacob Fred Jazz Odyssey Starry Plough. 9pm, \$12.

Jane Monheit Yoshi's. 8 and 10pm, \$20. Through Sun/7.

FOLK/WORLD/COUNTRY

Bill Evans Soulgrass, Sam Bush Slim's. 8pm, \$30.

Sara Evans Nob Hill Masonic Center, 1111 California; 421-TIXS. 8pm, \$42-48.

Courtney James Park Chalet, 1000 Great Highway; www.beachchalet.com. 7pm, free.

Nicole McRory Johnny Foley's. 9pm, free.

Shannon Céilí Band Plough and Stars. 9pm, free.

CONTINUES ON PAGE 38 >>

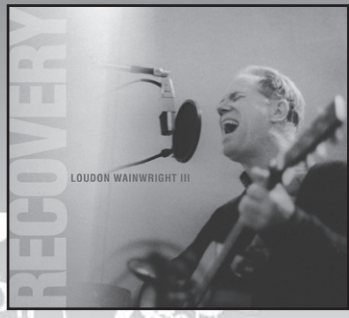


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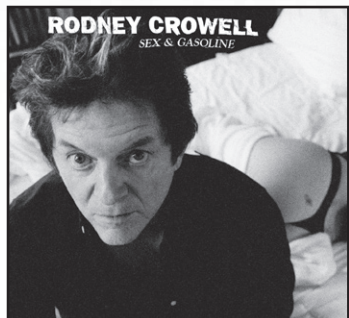
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Rodney Crowell – Sex & Gasoline

On his new album Sex & Gasoline, Rodney Crowell continues down the path blazed by his previous three albums. Produced by Joe Henry, and joined by a team of skilled session men, including Doyle Bramhall III, Sex & Gasoline contains some of the best performances Rodney has ever recorded.

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THUR/4 FOLK/WORLD/COUNTRY

CONT>>

▶ **Destani Wolf** Yerba Buena Gardens, Mission btwn Fourth and Fifth Sts; www.ybgf.org. 12:30pm, free.

BAY AREA
Victor Martinez La Peña Cultural Center. 8pm, \$10.
Rick Udler Freight and Salvage Coffee House. 8pm, \$19.50.

DANCE CLUBS

▶ **Afrolicious** Elbo Room. 10pm-2am, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
BraziLive El Rio. 9pm-2am, \$8. DJs play

Brazilian dance music, plus live set by Brax Band.

Cokie and His Asshole Friend Madrone Lounge. 9pm-2am, free. DJs RobNoBorders and Izzy O.G. spin electro, hip-hop, disco, and funk.

Compression Temple, 540 Howard; www.tem-plestf.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.

Lacquer Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miz Margo spin eclectic electric jams.

Make-Out Room 9pm-2am, free. DJs Foodcourt, E-Wreck, Big Nate and J. James spin, while you gnosh on free grilled cheese and Hostess snack cakes. Sounds like a mother-fuckin' winner.

▶ **1984** Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

Pacific Standard Time Levende Lounge. 10pm.

DJ Sake1 spins soulful music.
Popsene 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.
Silhouette Vertigo, 1160 Polk; 674-1278. 10pm-2am, free. DJs White Mike and Party Ben rock the party that rocks the party, yo.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

FRIDAY 5

ROCK/BLUES/HIP-HOP

Body and Soul Johnny Foley's. 9pm, free.
Delgado Brothers Biscuits and Blues. 8 and 10pm, \$20.

Dread Zeppelin Slim's. 9pm, \$15.
Extra Action Marching Band, Dead Hensons,



SF Electronic Music Festival

▶ **PREVIEW** Five days, 18 performers, one ensemble, countless cords and magic boxes, and weird sounds times infinity. I mean, hell, if you've got an electric current and an instrument (in its broadest interpretation), you may as well use 'em together.

In this spirit, eight Bay Area sound-art wizards have organized the San Francisco Electronic Music Festival for eager electro-lovin' ears for the ninth year in a row. Could there be a musical gathering more eclectic than this? Not likely. After nearly a decade of tapping into the electro-acoustic grab bag, the lineup is still stretching diversity to new levels, ranging the melodic-discordant gamut from drone to pop and contemporary chamber to industrial and then some. There'll be internationally renowned pioneers such as sonic meditator Pauline Oliveros, and emerging artists like Oakland's folklore-inspired pop duo Myrmyr. Many performances feature sfSoundGroup lending its modern improvisational twist. And don't forget the science-derived computer music and harsh noise, synth-y innovations and rearranged Persian classics, electro-trombone and minimalism by way of New York City. You know you wouldn't dare argue with an "intense noise artist" named Sharkiface.

SFEMF pummels the boundaries of your deconstructed notions of avant-garde postmodernism, then does it a few more times, till you're left with the sharpened edge of experimental glinting through the soundwaves. Why not totally saturate your sonic-scape and save a few bucks with the five-day ticket? 'Cause you love the Moog and the Mac, and for one week, you have it all. **(Kat Renz)**

SF ELECTRONIC MUSIC FESTIVAL With Jen Boyd, Monique Buzzarté, Edmund

Campion, Clay Chaplin, Ata Ebtekar, Hans Fjellestad, Christopher Fleeger, Phill Niblock, Tujiko Noriko, Carl Stone, Alex Potts, Akira Rabelais, Rutro and the Logs, Ray Sweeten, and Richard Teitelbaum. Wed/3-Sun/7, 8 p.m. (Sat/6 at 7 p.m.), \$12-\$17 per day; \$55 all five days. Project Artaud Theatre, 450 Florida, SF (415) 626-4370, www.sfemf.org

Meshugga Beach Party Mezzanine. 8pm, \$20. "Lebowski Fest."

Jana Hunter, Lesser Gonzalez Alvarez, Si Claro Hemlock Tavern. 9:30pm, \$8.

Karmacoda, Heathrow, Return to Mono Hotel Utah Saloon. 9pm, \$8.

▶ **Kegels, Departed, Nervous Tics, Master Volume** Annie's Social Club. 9pm, \$7.

▶ **Orgone, Diego's Umbrella, Latch Key Kid, DJ Jeremiah and the Afrobeat Nation** Independent. 9pm, \$12.

▶ **Papersons, Silian Rail, Schande** Knockout. 10pm, \$5.

Pegmatic, Tekrah El Rio. 9pm. Benefit for sex workers and Prop K.

Sun Kings, Rave Ups, Hoo Great American Music Hall. 8pm, \$20. "'60s British Invasion Night."

Tainted Love Bimbo's 365 Club. 9pm, \$23. Also Sat/6.

▶ **Wreckless Eric, Amy Rigby** Parkside. 9pm, \$10.

BAY AREA
Born/Dead, Dead Section, Fix My Head, DCOI, You Die 924 Gilman. 8pm, \$7.
Dave Matthews Band, Sharon Jones and the Dap Kings Greek Theatre, Gayley Road and

Stadium Rim Way, Berk; 421-TIXS. 7pm, \$65. Through Sun/7.

Nine Inch Nails, Deerhunter Oakland Arena, 7000 Coliseum Way, Oakl; 421-TIXS. 7:30pm, \$39.50-55.

Thrill of It All Uptown. 9pm, free.

2ME Beckett's. 10pm, free. Also Sat/6.

Unauthorized Rolling Stones, Just Cream Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$15.

▶ **Brian Wilson** Paramount Theatre, 2025 Broadway, Oakl; 421-TIXS. 8pm, \$45.50-125.

JAZZ/NEW MUSIC

Lily Alunan Savanna Jazz. 8pm, \$5.

▶ **David Benoit** Yoshi's SF. 8 and 10pm, \$26. Through Sun/7.

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Barbara Gainer Velma's, 2246 Jerrold; 824-7646. 5pm, free.

Grooverobbers Simple Pleasures Café. 8pm, free.

Dame Cleo Laine, Sir John Dankworth Rrazz



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SAT/6
ROCK/BLUES/HIP-HOP

CONT>>

Mike Therieau Band, Hot Lunch, Family Arsenal El Rio. 9pm, \$7.
Mofu Party Band Biscuits and Blues. 8 and 10pm, \$20.
Moped Amnesia. 9pm.
Snowy Plover, Bad Touch, Dak Parkside. 3pm, free.
Solé Johnny Foley's. 9pm, free.
Stalker Holler, Moira Scar, Divine Feud, Pick Up Pattern Parkside. 9pm, \$5. "Club Feral."
Tainted Love Bimbo's 365 Club. 9pm, \$23.
They Call Me Lucky Simple Pleasures Café. 8pm, free.
Walken, Git Some, Embers Hemlock Tavern. 9:30pm, \$6.

Witchcraft, T.K. Webb and the Visions, Graveyard Great American Music Hall. 9pm, \$14.
Yard Dogs Road Show Fillmore. 9pm, \$22.50.

BAY AREA
Big Brother and the Holding Company 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 10pm, \$25.
Brother Buzz, Blue, Run4Cover Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$14.
Dave Matthews Band, Sharon Jones and the Dap Kings Greek Theatre, Gayley Road and Stadium Rim Way, Berk; 421-TIXS. 7pm, \$65. Through Sun/7.
Dogwood Speaks, Brod Rob, Knockout Brothers Starry Plough. 9pm, \$8.
La Plebe, Disaster Strikes, Armistice, Echo of Bullets, Tierra y Libertad 924 Gilman. 8pm, \$5.

Three Bad Jacks, Hayride to Hell, Shitkickers Uptown. 9pm, \$10.
2ME Beckett's. 10pm, free.

JAZZ/NEW MUSIC

David Benoit Yoshi's SF. 8 and 10pm, \$26. Through Sun/7.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Eric Shifrin and In the Crowd Laurel Court, Fairmont, 950 Mason; 772-5152. 7pm.
Jonathan Poretz Quartet Shanghai 1930. 7:30pm, free.
Dame Cleo Laine, Sir John Dankworth Razzz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, \$65. Through Sept 14.
Rainfall Quartet Dogpatch, 2496 Third St; 643-8592. 8pm, free.
Realistic Orchestra, Shotgun Wedding Quintet, Brass Mafia Rickshaw Stop. 9pm,

\$17. "Hornucopia Festival."
Savanna Jazz Trio, Donald Bailey Savanna Jazz. 7:30pm, \$5.
Ricardo Scales Top of the Mark. 9pm, \$10.
Craig Ventresco, Meredith Axlerod Atlas Café. 4pm, free.

BAY AREA
Macy Blackman and the Mighty Fines Anna's Jazz Island. 8pm, \$14.
Jane Monheit Yoshi's. 8 and 10pm, \$24. Through Sun/7.

FOLK/WORLD/COUNTRY

Fighting Supaks Plough and Stars. 9pm.
John Handy and Bay Area Melding Pot Yerba Buena Gardens, Mission btwn Fourth and Fifth Sts; www.ybgf.org. 1pm, free.
Sambada, Bat Makumba, DJ Fausto Sousa, Sambamora Dance Company

Independent. 9pm, \$17.
Whoreshoes, Culann's Hounds, Kemo Sabe Café Du Nord. 9:30pm, \$12.

BAY AREA
Antoinette Adwoa Kudoto La Peña Cultural Center. 8pm, \$8-10.
George Kuo, Martin Pahinui, Aaron Mahi Freight and Salvage Coffee House. 8pm, \$20.50.

DANCE CLUBS

Bass Nasty AfterBurn Dark Room, Club Six. 10pm-2am, \$10-12. MO2, Kitty-D, El Diablo, and the Genie get the bass pumping and your ass moving.
Beat Stroganoff Madrone Lounge. 9pm-2am, \$5. DJs Phleck, Gordo, Timoteo Gigante, and \$heik spin hip-hop, Afro, breaks, and funk, with special guest MC Paulie Rhyme.

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House of Voodoo Cat Club, 10pm-3am, \$3-5. DJs Voodoo, Purgatory, Mischief, Rayne, and Norway's Hellbrothers (sounds like a fun bunch) spin goth, deathrock, glam, darkwave, and '80s in the front, while Unit77, Goblyn, and Forced Hand handle dark electro, industrial, and power noise in the back.

» **Leisure** Annie's Social Club, 10pm-2am, \$7. Classic Britpop, Madchester, '90s, indie, mod, shoegaze, and '60s soul with DJs Aaron, Omar, and Jetset James, plus back-room karaoke.

New Wave City DNA Lounge, 9pm-3am, \$12. '80s dance party.

Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.

» **Saturday Night Soul Party** Elbo Room, 10pm-2am, \$5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.

El Superritmo Make-Out Room, 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.

Wake the Town: From Kingston to London Koko Cocktails, 1060 Geary; 885-4788. 8pm-2am, free. Selectors Dukey, Revival Sound System, Shawn, and Brandon spin ska, rocksteady, and early reggae from the '60s and '70s.

SUNDAY 7

ROCK/BLUES/HIP-HOP

Rattler, Uproar Parkside, 7pm, free.

» **Rosewood Thieves, Thousand Names, Honeymoon Tree** Hemlock Tavern, 9pm, \$7. **Solace Brothers, Papier Tigre, French Cowboy** Make-Out Room, 8pm, \$7.

BAY AREA

Dave Matthews Band, Sharon Jones and the Dap Kings Greek Theatre, Gayley Road and Stadium Rim Way, Berk; 421-TIXS. 7pm, \$65. **Rockoons** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

JAZZ/NEW MUSIC

David Benoit Yoshi's SF, 2pm, \$5-26; 7pm, \$26. **Jazz Mechanics, Five Dollar Suit, Lauren Fine** Hotel Utah Saloon, 8pm, \$8.

Dame Cleo Laine, Sir John Dankworth Razz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 7pm, \$50. Through Sept 14.

Rob Modica and Friends Simple Pleasures Cafe, 3pm, free.

» **Sarah Wilson's Brass Tonic** de Young Museum Café Terrace, 50 Hagiwara Tea Garden Drive, Golden Gate Park; 750-7634.

2:30pm, free.

"Savanna Jazz Jam Session" Savanna Jazz.

7:30pm, \$5.

Vince Lateano Quartet Dogpatch, 2496 Third St; 643-8592. 4:30pm, \$5.

BAY AREA

Larry Vann Group Anna's Jazz Island, 8pm, \$12. **Jane Monheit** Yoshi's, 2pm, \$5-24; 7pm, \$24.

FOLK/WORLD/COUNTRY

Damir Johnny Foley's, 9pm, free.

Kapakahi Park Chalet, 1000 Great Highway; www.beachchalet.com. 2pm, free.

Kit and the Branded Men, Sweet and Lo's Parkside, 4pm, free.

Elizabeth Mitchell Swedish American Hall, 2170 Market; 861-5016. 2:30pm, \$10-15.

Quin and Friends Plough and Stars, 9pm, free.

BAY AREA

"Americana Unplugged" Jupiter, 5pm, free. **Linda Tillery and the Cultural Heritage Choir, Rajaton** La Peña Cultural Center, 6:30 and 8:30pm, \$25.

Mark St. Mary Zydeco, Kenny Maynard Just Dance Ballroom, 2500 Embarcadero, Oakl; (510) 436-9888. 5pm.

DANCE CLUBS

Club Havana Jelly's, 4pm, \$10. Live salsa bands plus great Cuban BBQ.

» **Dub Mission** Elbo Room, 9pm-2am, \$6. Dub, roots, and classic dancehall with DJs Sep, Ludichris, and Fflood.

Salsa Sundays El Rio, 3pm, \$8. Live salsa by Julio Bravo y Salsabor, plus free BBQ and dance lessons.

CONTINUES ON PAGE 42 »

Elbo Room

WED 9/3 EARLY 8:30PM \$8	WORLD BOOGIE 2008: AFRISSIPPI FEAT KINNEY KIMBROUGH PLUS ERIC DEATON
THU 9/4 10PM \$6	AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH DJS/HOSTS: PLEASUREMAKER, SENIOR OZ PLUS GUESTS J. ELROD & B. LEE AND DJ SEP
FRI 9/5 10PM \$5 B4 10:30 \$10 AFTER	ELBO ROOM PRESENTS B.O.D.Y.H.E.A.T. FEAT DAEDALUS (NINJATUNE), JAMES PANTS (STONES THROW)
SAT 9/6 10PM	SPINNING '60S SOUL 45'S SATURDAY NIGHT SOUL PARTY WITH DJS LUCKY, PHENGREN OSWALD, PAUL PAUL \$5 IN SEMIFORMAL ATTIRE/ \$10 IN STREET CLOTHES
SUN 9/7 9PM \$6	DUB MISSION PRESENTS THE BEST IN DUB, ROOTS & CLASSIC DANCEHALL WITH DJ SEP, LUDICHRIS AND GUEST dj f flood (TRANSDUB MASSIV, MAGIC MILKCRATES)
MON 9/8 9PM \$10	ELECTRO!!!!!! FREEZEPOP (MA), ELECTRIC VALENTINE, LILOFEE, DJ NAKO (CLUB SHUTTER/POPCENE)
TUE 9/9 9PM \$7	LIVE BRAZILIAN MUSIC & DANCING MACABEA
WED 9/3 8PM \$10/ \$12 ADV	HORNUCOPIA FESTIVAL PRESENTS LORD LOVES A WORKING MAN, THE AMULETTES, THE SOUL CAPTIVES (SOUL/SKA - LIVE MUSIC) ADV TIX: WWW.HORNUCOPIAFESTIVAL.ORG

UPCOMING:
THU 9/11 AFROLICIOUS: SABO/DUNKELBUNT
FRI 9/12 FREE FUNK FRIDAY
SAT 9/13 BRASIL FOR ALL
SUN 9/14 DUB MISSION

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SUN. SEPT. 14 • 7:30 DOORS J'DAVEY NETTA B, HOTTUB SHAMPU, KEV CHOICE DJ OMAR, TAP10	WED. SEPT 17 • 9PM DOORS ANTHONY B ROOTZ UNDERGROUND YOUNG FYAH \$20 ADV; \$25 DOOR
SUN. SEPT 21 • 8PM DOORS IMPERATIVE REACTION SITD AESTHETIC PERFECTION DJ DECAF DJ MELTING GIRL \$15 ADV; \$20 DOORS	SUN. OCT 5 • 8PM DOORS BABYLAND INSECT SLAVE UNIT DJ DECAF \$5 ADV; \$10 DOORS
TUE. OCT 7 • 8PM DOORS CRUXSHADOWS AYRIA ISCINTILLA DJ DECAF, JOE RADIO, MELTING GIRL	THU. OCT 9 • 8PM DOORS ATTRITION IMPRINT UNWOMAN DJ DECAF

\$12 ADV; \$17 DOORS \$8 ADV; \$13 DOORS

FRI SEP 05	10M	CREAM
SAT SEP 06	9PM	NEW WAVE CITY
SUN SEP 07	8PM	REBELUTION
THU SEP 11	9PM	DIGABLE PLANETS
FRI SEP 12	9PM	BOHEMIAN CARNIVAL
SAT SEP 13	9PM	BOOTIE
SUN SEP 14	8PM	J'DAVEY
WED SEP 17	8PM	ANTHONY B
FRI SEP 19	9PM	HUBBA HUBBA REVUE
SAT SEP 20	9PM	SUPER EGO
SUN SEP 21	8PM	IMPERATIVE REACTION
THU SEP 25	9:30	MEAT DARK ART GALLERY (18+)
FRI SEP 26	9PM	BEARRACUDA MAGNUM
SAT SEP 27	9PM	BOOTIE

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THE FIRST THURSDAY OF EVERY MONTH.
NO COVER!! DRINK SPECIALS!

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MORTIFIED 7PM
MORTIFIED STARS EVERYDAY PEOPLE LIKE YOU
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POEMS, LOVE LETTERS, LYRICS AND LOCKER
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MORTIFIED 7PM
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"EL SUPERRITMO!"
WITH DJS ROGER MAS AND EL KOOL KYLE
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SUNDAY SEPTEMBER 7 8PM, \$7
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EARLY START TIME!

MONDAY SEPTEMBER 8
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WITH DJ E-WRECK AND SPECIAL GUESTS
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9:30PM: GALLUS BROTHERS (BELLINGHAM WA.)
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SNOWY PLOVER
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DAK
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STALKER HOLLER
MOIRA SCAR
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4PM FREE
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KIT & THE BRANDED MEN
THE SWEET N LOS

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9/13 - ANIMOSITY, DECREPIT BIRTH, ANTAGONIST, ARISE
9/14 - FAKE PROBLEMS, COBRA SKULLS, LOOK MEXICO
9/18 - THE GIRLS, WILD WEEKEND
9/20 - IMPALED, KILL THE CLIENT, ILLOGICIST, MARUTA
9/21 - THRASHER MAGAZINE PRESENTS: THROW RAG, LOWER CLASS BRATS, ROGER MIRET & THE DISASTERS, STATIC THOUGHT, VIVA HATE, WARDOGS
9/28 - THE FILTHY THIEVING BASTARDS FEATURING SPIDER STACY OF THE POGUES

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MICHAEL FRANTI & SPEARHEAD

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ANKH & MEZZANINE PRESENT

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FRIDAY, SEPTEMBER 19TH, 9:00 PM, \$10 ADV
AZALEA & MEZZANINE PRESENT

AZALEA & TOBLCOM ANNIVERSARY FEAT. DANGER & SPITZER + FALL FASHION

SATURDAY, SEPTEMBER 20TH, 9PM, FREE
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TREASURE ISLAND NIGHT SHOW
TILLY & THE WALL
FREE W/ RSVP

SATURDAY, SEPTEMBER 27TH, 9PM, \$25
MEZZANINE PRESENTS

THE BRAZILIAN GIRLS

WEDNESDAY, OCTOBER 1ST, 9PM, \$20ADV
MEZZANINE PRESENTS

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X UPCOMING SHOWS X

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10/1 - GLITCHMOB
10/18 - M.A.N.D.Y

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SUN/7 DANCE CLUBS

CONT>>

Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
Sweet Inspiration Koko Cocktails, 1060 Geary; 885-4788. Soul, indie, and funk with White Mike and Jojo Electra.

» **Wake the Town: From Kingston to London** Madrone Lounge. 8pm-midnight, free. Selectors Duke, Revival Sound System, Shawn, and Brandon spin ska, rocksteady, and early reggae from the '60s and '70s.

MONDAY 8

ROCK/BLUES/HIP-HOP

» **Black Rebel Motorcycle Club** Great American Music Hall. 9pm, \$30. Also

Tues/9.

» **Built to Spill** performing *Perfect from Now On*, Quasi, Off Campus Slim's. 8pm, \$25.

Also Tues/9.

David Landon Band Biscuits and Blues. 8 and 10pm, \$15.

Freezepop, **Electric Valentine**, **Lilofee**, **DJ Nako** Elbo Room. 9pm, \$10.

Grace Alley, **Git Some** Hemlock Tavern. 7pm, \$5.

Hey Sunshine, **Camp Out**, **High Life** El Rio. 8pm, \$2.

» **Penelope Houston and Band**, **Colin Gilmore** Café Du Nord. 9:30pm, \$12.

Benefit for Music in Schools Today.

Mogwai, **Fuck Buttons** Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 8pm, \$25.

Ratatat Fillmore. 8pm, \$25.

JAZZ/NEW MUSIC

Mirah and the Spectratone International Swedish American Hall, 2170 Market; 861-

5016. 7:30pm, \$15. "Share This Place."
Monk's Music Trio Simple Pleasures Café. 8pm, free.

BAY AREA

Mo'Fone Yoshi's. 8 and 10pm, \$14.

FOLK/WORLD/COUNTRY

Nicole McRory Johnny Foley's. 9pm, free.

BAY AREA

Richard Julian, **Bhi Bhiman** Freight and Salvage Coffee House. 8pm, \$15.50.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more--all on 45!

» **Club 99** Stud. 9pm-2am, \$3. Virginia Suicide hosts as DJ Jay-R spins the grungiest '90s rock, hip-hop, and who-knows-what-all.

» **Death Guild** Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.

Dirty Needles Make-Out Room. 10pm-2am, free. DJ E-Wreck spins punk, soul, new wave, dub, blues, and reggae. Which is, like, pretty much everything.

Dollar Monday El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs \$2? 'Cause the PBRs are \$1 a can! Dollah, dollah bill, y'all! **94117** Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.

» **Punk Rock Sideshow** Hemlock Tavern.

» 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

» **The Monster Show** Underground SF. 9pm, \$5. Cookie Dough and MC2 bring the monsters to the Underground where they damned well belong. Now get there!

TUESDAY 9

ROCK/BLUES/HIP-HOP

Bambu and DJ Phatrick, **Ise Lyfe**, **Do D.A.T.**, **Power Struggle**, **EyeASage**, **Emassin** Café Du Nord. 9:30pm, \$13.

» **Black Rebel Motorcycle Club** Great American Music Hall. 9pm, \$30.

» **Built to Spill** performing *Perfect from Now On*, Quasi, Off Campus Slim's. 8pm, \$25.

Chris Cotton Biscuits and Blues. 8 and 10pm, \$15.

Eats Tapes, **Adventure**, **Future Islands** Hemlock Tavern. 9pm, \$7.

Amos Lee Fillmore. 8pm, \$27.50.

Roger Steen Band, **J. Neo Marvin** Hotel Utah Saloon. 9pm, \$8.

BAY AREA

Get Rad 6 Uptown. 9pm, free.

JAZZ/NEW MUSIC

» Bad Plus

Yoshi's SF. 8pm, \$16; 10pm, \$10.

Freddy Clarke Group Shanghai 1930. 7pm, free.

Ricardo Scales Top of the Mark. 7pm, \$5.

Vince Lateano Trio and Jam Session Savanna Jazz. 8pm, \$5.

BAY AREA

"Jazzschool Tuesdays" Jupiter. 8pm, free.

"Singers' Open Mic with Kelly Park" Anna's Jazz Island. 8pm, \$5.

Lolita Sweet Yoshi's. 8pm, \$20; 10pm, \$10.

FOLK/WORLD/COUNTRY

» **Diego's Umbrella** Park Chalet, 1000 Great Highway; www.beachchalet.com. 6:30pm, free.

Macabea Elbo Room. 9pm, \$7.

Barry O'Connell, **Vinnie Cronin** Plough and Stars. 9pm, free.

Sacred Profanities Climate Theater, 285 Ninth St; 263-0830. 8pm, \$7-15.

DANCE CLUBS

Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats with DJs Centipede and Citizen Ten.

» **Drunken Monkey** Annie's Social Club.

» 9pm-2am, free. Rock 'n' roll for inebriated primates like you.

Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.

Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends. **SFBG**



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NEW SCHEDULE!
ALL SUN/TUES/WED/THURS HEMLOCK SHOWS NOW STARTING AT 9:00PM

WED 9/3	FAMILY TREA DESOLATION WILDERNESS BEN KAMAN & THE HOT NEW RINGTONES	9PM \$6
THU 9/4	CLIPD BEAKS PAST LIVES LEYNA NOEL & THE FINER THINGS	9PM \$6
FRI 9/5	JANA HUNTER (GNOMONSONG) LESSER GONZALES ALVAREZ (CARPARK) SI CLARO	9:30PM \$8
SAT 9/6	WALKEN GIT SOME EMBERS	9:30PM \$6
SUN 9/7	ROSEWOOD THIEVES THE THOUSAND NAMES HONEYMOON TREE	9PM \$7
MON 9/8	PUNK ROCK SIDESHOW W/DJ TRAGIC & DUCHESS OF HAZARD	10PM FREE
TUES 9/9	EATS TAPES ADVENTURE (CAR PARK) FUTURE ISLANDS	9PM \$7
WED 9/10	GENERALISSIMO PEGATAUR MARIANA TRENCH	9PM \$6
THU 9/11	THE OOGA BOOGAS (MEMBERS EDDY CURRENT, AUSTRALIA) THE PETS RUBBER VOMIT & THE INVISIBLE DOG LEASHES	9PM \$7
FRI 9/12	MASTER/SLAVE TY SEGALL GIRLS	9:30PM \$7
SAT 9/13	DORA FLOOD THE LONELY H GUITARS	9:30PM \$7
TUE 9/16	CLUB CHUCKLES PRESENTS: ALI WONG CHRIS GARCIA	9PM \$5



LIVE SHOWS CALENDAR
All shows are free & all ages welcome!
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WED 9/3	ROGER ROCHA & The Goldenhearts BEST FWENDS LEYNA NOEL & The Finer Things	9 PM DOOR 8:30 \$8 21+
THU 9/4	THE NIGHT MARCHERS COLOUR REVOLT THE MUSLIMS	9 PM DOOR 8:30 \$12 \$14 DOOR 18+
FRI 9/5	IDA MICHAEL HURTLEY TARA JANE ONEIL	9 PM DOOR 8PM \$12 ALL AGES
SAT 9/6	DEATH VESSEL MICAH BLUE SMALDONE DAME SATAN	10 PM DOOR 8:30 \$10 18+
SUN 9/7	BODIES OF WATER THROW ME THE STATUE PALE HOARSE	9 PM DOOR 8:30 \$10 ALL AGES
MON 9/8	PLASTIC FANTASTIC LOVER JUGTOWN PIRATES RALPH DUNGEON FAMILY ORCHESTRA & Jazzman Jam	8:30 PM DOOR 8PM \$8 21+
TUE 9/9	LOVE IS CHEMICALS THE GOLD MEDALISTS SWEETIE	9 PM DOOR 8:30 \$8 18+
Wed 9/10	TBA • BOXCAR SAINTS ODESSA CHEN	
Thu 9/11	THE CUTE LEPERS DRUGLORDS OF THE AVENUES • AVENUE ROSE	
Fri 9/12	DESA JUDGEMENT DAY • 187 CALM	
Sat 9/13	XIU XIU EVANGELISTA (CARLA BOZULICH) • PRURIENT MARY HALVORSON & JESSICA PAVONE	
Sun 9/14	THE FLATLINERS BROADWAY CALLS • NOTHINGTON	
Tue 9/16	KAY THE OTHERSIDE • GLISS	

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 SCARTH LOCKE, NINJA PANTHER

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 T.S.O.L. 9/21, THE GIRLS 9/24, FRENCH MIAMI 10/3
 THE LOVEMAKERS/ THE HEAVENLY STATES/ MINIPOP 11/1

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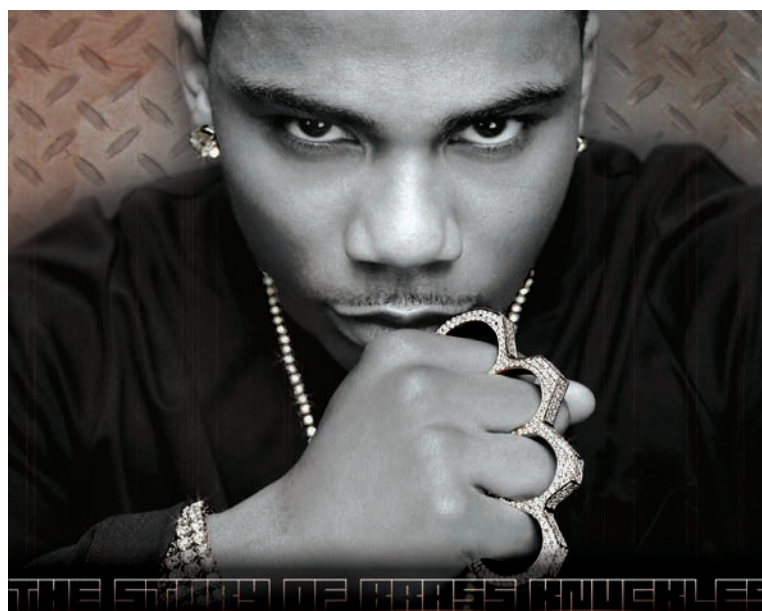
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food + drink

- (1) Warm figs stuffed with goat cheese and arugula, Acme Chophouse, SF
- (2) Quabili pallow, De Afghanan Kabob House, SF
- (3) Sconehege raspberry scones and fresh berries
- (4) Cuban torta, taco truck at Mariposa and Carolina streets, SF
- (5) Spinach pie and Lagunitas



Street smart

By Paul Reidinger
 > paulr@sfbg.com

We have the other white meat and the other woman, and in the Ferry Building we have had, for the past five years, the other restaurant, the Not-Slanted Door. Of course I mean MarketBar, which is pretty wonderful and surprisingly not pricey, and how often do you find yourself thinking *that* when you're in or near the Ferry Building?

The Slanted Door has held the pole position in the Ferry Building since that venerable structure's rebirth as a food mecca and the restaurant's arrival therein by a hop-skip-and-jump route that began at its birthplace on Valencia Street in the mid-1990s and continued to an interregnum spot at an Embarcadero location previously held by Embarko and, later, La Suite. Those were nice digs, but the Slanted Door's Ferry Building set-up is nonpareil: it's huge, with huge windows looking on the water and a reputation that draws the building's flocks of food cognoscenti like ducks — perhaps roasted with five-spice powder — to june bugs.

If the Ferry Building is the manse of a grand food family, then MarketBar is the younger brother who got the bedroom over the garage

with the smaller closet. The restaurant looks not onto the bay but the Embarcadero itself, a much-beautified roadway but a roadway nonetheless, a swirling parfait of cars and streetcars and pedestrians. Yet the trade-off isn't a bad one. While the Slanted Door enjoys Zen-tranquil water views, it can be chaotic inside; MarketBar looks upon the urban circus but is just far enough removed from it to remain peaceable.

A large part of the restaurant's magic has to do with its immense sidewalk-side patio, set with large umbrellas and discreetly but firmly fenced off from the madding crowd. The Parisians are masters of this arrangement, but you don't see it much here, maybe because the weather is less favorable or because our city doesn't have the sorts of public places, like the Place de la Bastille, that Paris does. Many of our al fresco efforts are impromptu: a few flimsy tables and chairs teetering at the brink of the curb. MarketBar, by contrast, is built around, and seems to exist for, its patio.

There's an inside too, a mirror-backed bar flanked by dining rooms like the wings of a big house. The colors are the reassuring ones of the earth, the look is classic San Francisco, and although no one is whispering, the noise is not insane.

But what is everyone whispering about — the prix-fixe menu? Probably, since MarketBar has a good one, three courses for \$29.95.

Usually I find a prix-fixe option to be irresistible. But chef Rick Hackett's regular menu, a Mediterranean-inflected mélange, is chockablock with temptation: lively dishes at competitive prices. Some are little more than nibbles: a bowl of spicy peanuts (\$3.75), say, with a nice balance of salt and sweetness; and fresh-cured green olives (\$4.75), large, round, and vivid green — if you've ever been curious about fresh olive fruit, these orbs are close — draped with shreds of pickled red onion.

Some are big and substantial enough to be called sides, such as a warm salad of chopped romaine leaves and fresh fava beans (\$5.75), simply dressed with a little shallot, olive oil, and salt. It made a nice starter; my only criticism is that it was too green, nothing but green, like a Monet painting of a lawn, bordered by shrubbery and surrounded by leafy trees.

As a rule I don't have pasta much in restaurants, since I make it so often at home, but I was curious about MarketBar's meatballs and pasta in broth (\$14.75). I expected, more or less, a plate of spaghetti

and meatballs, with more than the usual amount of sauce, but what I got was basically an Italian version of pho: a deep bowl filled with an herbed broth in which bobbed a half-dozen or so meatballs (rather beefy, I thought), along with several ravioli discs stuffed with spinach.

The prix-fixe menu includes first and main courses along with dessert, and there are choices within each of those categories. A simple salad of heirloom tomatoes and fresh mozzarella cheese reflected the lusciousness of this year's tomato crop — the fruit has been intensely juicy and flavorful even in the early going — but while red tomatoes are handsome, so are the yellow, orange, green, and pink ones, and a little color play never hurts any salad.

Main dishes tend toward the straightforward and hearty: grilled veal rib eye with quartered new potatoes, morel mushrooms, and English peas; a swordfish filet striped with artichoke aioli and laid atop braised Swiss chard and spring onions. Desserts, as befits the restaurant's name and location, are largely seasonal, and in berry season you naturally end up with marriages between berries and pastry, as galettes and little pies. But there are other sweet possibilities available, including an orange-soda float (\$7.50) — “like a

Dreamsicle,” one of my companions said, except in liquid form and presented in a sundae glass. Creamy, but mighty sweet, as if Orange Crush and not Orangina was used.

The wine list is diverse and offers a fair number of choices by the glass, but these are pricier than the food would lead one to expect, with many costing well into double digits. Still, that's a manageable splurge if you just plan to sit with a friend under the umbrella on the patio, sharing a bowl of spicy peanuts while watching others, many, many others, go about their business. **SFBG**

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Identity crisis

By L.E. Leone

> le_chicken_farmer@yahoo.com



CHEAP EATS My answering machine almost always has a message on it for Brent Casserole. It's another machine, talk-

ing to my machine, and it says, in its robotically female voice, "This is a message for ... Brent Casserole. If this is not ... Brent Casserole ... please press two now."

Clearly, I am not ... Brent Casserole. Even I know this. And so the first time I heard it I picked up my phone and started pressing 2 2 2 2. Five times because nothing was happening. Nothing was happening because, of course, as anyone but me could have told me, the message had been recorded hours ago, when I was not there. It was way too late to press two. I had missed my chance to *not* be ... Brent Casserole ... so the machine on my machine just kept treating me as if I were ... Brent Casserole.

There are problems associated with being an open-minded, free-thinking, and completely unhinged chicken farmer. The one I'm thinking of is that you can only be called ... Brent Casserole ... so many times before you start to wonder if, by some odd turn of events, you *are* ... Brent Casserole.

I spent a lot of time in front of the mirror looking for clues, some little crack in the glass of my perception, something I'd missed. It's not like me to owe anyone money. Brent Casserole does, according to the rest of the message on my answering machine, and he had better call the following number or else (and this part is only implied) he's going to have his head bashed in by robots.

Kind of like mine.

My therapist can't see me until October. I already tried the chickens, but they were no help. My friends all have kids, and, therefore, anxiety disorders of their own. Weirdo the Cat just looks at me as if I were ... Brent Casserole? She's so hard to *read* sometimes.

That leaves you. I'm going to have to work it out with you, dear reader, because you're all I have left. Sorry. And we're going to have to move pretty fast because, on my way to work this afternoon, I need to stop at the feed store and pick up a live chicken for my employer. Then I need to stop at the junkyard that has

my stupid Saturn and wrestle either the car or a check for \$1,650 away from them. Then I have to stop at the grocery store and buy ingredients for jambalaya because that's my job du jour, changing diapers and making jambalaya — which I've never made before but people seem to think I can because I used to be married to someone named Crawdad.

I have no idea how to make jambalaya, so add that to my list: learn to make jambalaya. And then, while it's gurgling on the back burner and the baby (oh please oh please oh please) is napping, I need to figure out a 75-word way to say that the worst-ever nightmare taqueria where I had the lousiest burrito ever made in the state of California is actually my new favorite restaurant.

Which ...

Hey, wait a minute! Do you see what I did? By accident, by reducing myself to, essentially, the minutia of my day, a grocery list, a chicken farmerly litany of Leoneness, or impending failures, I have established beyond a shadow of a doubt that I am not, no matter how many machines might think otherwise ... *whatshisname*. There can only be one person with that exact list of Things To Do: Me!

So the moral is that we are what we eat, and buy, and cook, and do, and in my case write, and we are *not* what we owe. Or even what someone else owes. It doesn't matter how a machine on your answering machine addresses you: we are the sticks, the stones, and the bones. Not the names. And you say, "Duh."

And I say, That's easy for you to say. You're ... Brent Casserole. Hit the delete key if you're not.

My new favorite restaurant is La Villa Taqueria in Berkeley, on the strength of how bad they are. Unlike hippies, I enjoy a little hatred and anger in my mix, and La Villa deserves credit for making easily the worst burrito I've ever eaten. Crusty, dry carnitas, bland beans, and the lamest pico de gallo ever to tap my tongue. At least it only took a half hour to slap this crap together! My friend was next door deciding on and buying a piano, and she got done first. **SFBG**

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visual art

Body of work: Lee Miller spent good deal of her life in front of the camera and behind it, at one point covering World War II and sending back images like *Women with Fire Masks*, *London* (detail) and *The Suicided Burgermeister's Daughter*, *Leipzig, Germany* (detail).



Death and the maiden

Photographer Lee Miller maintained her unwavering focus on the gruesome

By Kimberly Chun
kimberly@sfbg.com

REVIEW Somewhat eclipsed by the mob scene upstairs at “Frida Kahlo,” the San Francisco Museum of Modern Art’s “The Art of Lee Miller” abounds with riveting images — not least those of the late photographer herself, who was, at different times, a nude model for her father, a high fashion mannequin for *Vogue*, and a muse and collaborator for her onetime lover Man Ray. Many will fix in your mind long after this sizable show ends — the tattered window into an otherworldly Egypt of *Portrait of Space* (1937), the chorus line of dangling rat posteriors in *Untitled (Rat Tails)* (1930), and the persistently chic London ladies in wartime protective headgear of *Women with Fire Masks* (1941).

But two Miller images — sensational were they not so sober — bid you return to examine them further: *The Suicided Burgermeister's Daughter, Leipzig, Germany* (1945) and *Untitled [Severed Breast from Radical Mastectomy]* (circa 1930). Both play morbidly within the haunted dreamscapes of surrealism, teasing out a certain tongue-in-

cheek formalism, or, in the case of the portrait of the deceased frau-lein, upend classical aesthetic values with a detachment that’s chilled to the bone and coolly black-humored.

Experimenting with architecturally focused abstraction, dadaism, and surrealism in the early ’30s, during her Parisian tryst with Man Ray, Lee said she was working as a medical photographer in the city when she managed to spirit away a breast amputated in a mastectomy operation from a local hospital. Back at the studio she photographed it two ways: once with its sagging skin-side exterior facing her camera, and again with its gory innards threatening to spill out like kidney pie. In both images the breasts lies in an elegant ivory plate on a creased, innocuously striped, lightly grid-printed place mat, with a fork and knife laid out for an imagined meal. The two perspectives on print are displayed side by side, as if to ironically mimic the natural placement of these mammaries. If not for the card, one would mistake the slab on the plate for a somewhat unappetizing kidney pie or pig’s ear. Whitney Chadwick, the author of *Women Artists and the*

Surrealist Movement (Thames & Hudson, 1991), described Miller re-envisioning this breast “not as an object of male desire, but as dead meat,” and it does seem as if Miller sought to load these life-giving symbols of nurturance and desire with connotations of vulnerability and sacrifice. She takes the dismembered body part’s symbolism to its bitter end — while referencing the common surrealist obsession with those primal glands as well as the Catholic iconography of St. Agatha, who is often pictured proffering her plated breasts to devout viewers. The frequently and easily commodifiable body parts are served up for your visual consumption.

Exhibition catalog author Mark Haworth-Booth points to the surrealist notion of “convulsive beauty” and the movement’s general fascination with effigies in reference to Miller’s stunningly lit and composed *The Suicided Burgermeister's Daughter*, shot during her tenure as the only female photojournalist allowed into combat during World War II. The body’s hair, skin, brow, pretty lids, and steepled nose evoke the eternal appeal of an angel aloft above a headstone. Her arms caress the front of her heavy wool Nazi nurse’s coat. Her lips, unnaturally pale and marble-like, are slightly parted, revealing perfect teeth with a whiff of inadvertent eroticism, and she lies on a leather couch —

on which the one distended button and a small rip in the leather arm are the only hints of decay.

Most intriguing, Miller seems to have blurred the area above the body, making it appear as if a fine mist or fog is descending on the prone form. In the accompanying original dispatch for *Vogue*, the magazine she once posed for and later reported for, Miller writes of “the love of death which is the under-pattern of the German living caught up with the high officials of the regime,” text that went unpublished in the magazine. The careful formality of *Burgermeister's Daughter's* composition brings to mind and counterpoints those of more recently deceased Germans: Gerard Richter’s paintings of the also-suicided members of the Baader-Meinhof gang. Yet, with *Burgermeister's Daughter* and *Untitled*, it’s hard to imagine another artist so associated with the temporal flash of fashion making images as powerful and as fueled by the death urge. **SFBG**

THE ART OF LEE MILLER

Through Sept. 14.
Mon.–Tues., Fri.–Sun., 11 a.m.–5:45 p.m.;
Thurs., 10 a.m.–8:45 p.m.
San Francisco Museum of Modern Art
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“Miju: Effigies and Demagogues”

► **REVIEW** Dear Miju, I know you aren't a folk singer. You are an artistic collaboration between Bay Area artists (and couple) Michele Muennig and Juan Carlos Quintana. Using childhood imagery and a fittingly subdued palette, you deconstruct fantasy worlds on paper and canvas. Your solo show at Jack Fischer Gallery, “Effigies and Demagogues,” is both outlandish and darkly comical: dolls catch fire and real people head to the edge of the abyss. Still, your art — how did you fit so many big paintings in such a small gallery? — reminds me irrevocably of folkie John Wesley Harding, né Wesley Stace, one of our most ironic songwriters.

You are an improved Harding — one who knows when to stop. Harding's “The Night He Took Her to the Fairground” was murdered by studio musicians but sounds fantastic when he does it solo with a guitar: “He poisoned her with words / She tried to spit them out,” he croons, and, as your paintings *Shallow Cause for Optimism* and *Destiny for the 21st Century Manifested* show at Jack Fischer, it's hard to tell if people are trying to hurt each other or if they're just caught up in the same bad dream. In *Shallow Cause*, your separate artistic touches combine seamlessly to evoke a marionette that has slackened forever. In *Destiny*, people exhaust themselves trying to haul the icons of a Manifest Destiny that never existed, while another character parts curtains only to reveal cliffs.

You must have read what I read: *Mattimeo* (Philomel, 1989), *Through the Looking Glass*, and *Peter Pan*. And you must have looked at the illustrations similarly: J.D. Bedford's Tinker Bell was more frightening than his Captain Hook, for she seemed not to know how foolish she looked, twinkling about, headed for the open sea but dressed for the beach. **(Ari Messer)**

MIJU: EFFIGIES AND DEMAGOGUES Through Sept. 27. Mon.–Sat., 11 a.m.–5:30 p.m.,

Jack Fischer Gallery, 49 Geary, suite 440, SF. (415) 956-1178,

www.jackfischergallery.com

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 18, for information on how to submit items to the listings. For complete listings, including museums, go to sfbg.com.

GALLERIES

OPENING

Andrea Schwartz Gallery 525 Second St; 495-2090. Mon-Fri, 9am-5pm; Sat, 1-5pm. “Tomando Medida (Taking Measure),” works by Emilio Lobato III (reception Wed/3, 5:30-7:30pm). Through Oct 3. **ArtZone 461** 461 Valencia; 441-8680. Tues-Sat, noon-6pm; and by appt. “Allegory,” soft lead pencil drawings by Keith Gaspari (reception Sat/6, 5-8pm). Sept 4-Oct 11. **Book Club of California** 312 Sutter, suite 510; 338-3401. “A Delicious Obsession: the Work of M.F.K. Fisher,” first and fine-press editions of culinary books (reception and lecture Mon/8, 5pm). Sept 8-Oct 27. **Bloomingdale's** fourth floor, 845 Market; 856-5300. Mon-Sat, 9:30am-9pm; Sun, 10am-7pm. “Gibson Through the Lens,” over 50 photographs of musicians using Gibson and Epiphone guitars. Sept 5-14. **Braunstein/Quay Gallery** 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. New work by Paul DeMarinis (reception Sat/6, 3-5pm). Sept 4-Oct 4.

► **Brian Gross Fine Art** 49 Geary, fifth floor; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New works by Roy Thurston; “Dissolving,” works by Anna Valentina Murch (reception Thurs/4, 5:30-7:30pm). Sept 4-Nov 1. **Café Royale** 800 Post; 441-4099, www.cafero-yale-sf.com. Mon-Thurs, Sun, 4pm-midnight; Fri-Sat, 4pm-2am. “When Is Now,” paintings by Christina Empedocles and Leah Rosenberg (reception Thurs/4, 6pm-midnight). Through Sept 27. **Calumet Photographic Gallery** 2001 Bryant; 643-9275. Mon-Fri, 8am-6pm. “One Shot x 2,” works by members of the Bay Area Photographers Collective (reception Sept 13, 1-3pm). Sept 3-30. **City Art Cooperative Gallery** 828 Valencia; 970-9900. Wed-Sun, noon-9pm. Tenth anniversary group show (receptions Sept 5 and 27, 7-10pm). Sept 5-27. **Crown Point Press** 20 Hawthorne; 974-6273. Tues-Sat, 10am-6pm. New etchings by Jockum Nordström; “Summer Choices,” group show. Through Sat/6. “Abstract Mash-Up,” group print show. Sept 9-Nov 2. **Dolby Chadwick** 210 Post, suite 205; 956-3560. Tues-Fri, 10am-6pm; Sat, 11am-5pm. Paintings by Emanuel Bernstone (reception Thurs/4, 5:30-8pm). Sept 4-27. **Femina Potens Gallery** 2199 Market; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. “Out of the Bubble: Artists on Queer Travel,” group photography show (reception Sat/6, 7pm). Sept 6-20. **Fivepoints Arthouse** 50A Bannam Place; 989-1166. Call for hours. “Intersection,” new works

by Anita Bunn, Kimi Kolba, and Bianca Kolonusz-Partee (reception Sat/6, 7-11pm). Sept 6-27. **Frey Norris Gallery** 456 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm. “Experimental Studio,” three projects by Shen Shaomin (reception Thurs/4, 6-9pm). Sept 4-28. **Gallery Three** 66 Sixth St; 931-8035. By appt. only. “Human's Nature,” new works by Mike Maxwell. Through Sat/6. “Symbiotica,” works by Kevin Earl Taylor (reception Sat/6, 7-11pm). Sept 6-Oct 4. **Gregory Lind Gallery** 49 Geary, fifth floor; 296-9661. Tues-Sat, 10:30am-5:30pm. “Beacons, Floaters, and Lost Objects,” works by Sarah Walker (reception Thurs/4, 5-7pm). Sept 4-Oct 11. **Haines Gallery** 49 Geary, fifth floor; 397-8114. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. “Gold Mountain,” sculptures by Zhan Wang; “Library of Dust,” large-scale photographs by David Maisel (reception Thurs/4, 5:30-7:30pm). Sept 4-Oct 4. **Hang Art** 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. “Colorfields, Colored Skies,” new paintings by Addie Shevlin (reception Thurs/4, 6-8pm). Through Sept 30. **Hang Art Annex** 567 Sutter; 544-0610. Tues-Sat, 10am-6pm; and by appt. “Intentionally Unintentional,” new works by Hang Art artists (reception Thurs/4, 6-8pm). Through Sept 30. **Japan Information Center** 50 Fremont, suite 2200; 777-3533. Mon-Fri, 9am-noon and 1-5pm. “Gyotaku: The Art of Japanese Fish Printing,” prints by Chris Dewees and several Japanese artists (reception Thurs/4, 6-7:50pm). Sept 4-Oct 16. **Jenkins Johnson Gallery** 464 Sutter; 677-0770. Tues-Fri, 10am-6pm; Sat, 10am-5pm. “The Figure Today,” group show (reception Thurs/4, 5:30-7:30pm). Sept 4-Oct 25. **John Pence Gallery** 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm; and by appt. “Cityscapes,” paintings by twelve local artists (reception Fri/5, 6-8:30pm). Sept 5-Oct 4. **Linn Gallery** 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. “Obscure Realities,” paintings by Weng Yungpeng; “You, Me, and Them,” photographs by Zhang Xianyong (reception Fri/5, 6-8pm). Sept 6-Oct 25. **Mark Wolfe Contemporary Art** 49 Geary, suite 202; 369-9404. Tues-Sat, 10am-5:30pm. “Waiting for the Water,” sculptures by Jeremy Mora (reception Thurs/4, 5:30-7:30pm). Sept 4-Oct 18. **Marx and Zavattero** 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “In Gods We Trust,” works by Andrew Schoultz (reception Thurs/4, 5:30-7:30pm). Sept 4-Oct 25. **Meridian Gallery** 535 Powell; 398-7229. Tues-Sat, 11am-5pm. “Art of Democracy: War and Empire,” group show (reception Thurs/4, 6-9pm). Sept 4-Oct 25. **My Trick Pony** 742 14th St; 861-0595. Tues-Sat, 11:30am-7pm; Sun, noon-5pm. Works by Zach Calle (reception Sat/6, 7:30pm). Sept 6-30. **111 Minna Gallery** 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. “Golden,” recent works by Serena Cole and Tahiti Pehrson (reception Thurs/4, 6pm-midnight). Sept 4-27. **One Post Street** One Post; 788-1050. Mon-Fri, 8am-6pm. Large scale scratchboard works by Kirk LeClaire. Sept 8-Nov 21. **Paul Thiebaut Gallery** 718 Columbus; 434-3055. Tues-Sat, 10am-6pm. “Twenty-Five Treasures,” group show of paintings, sculptures, and cultural objects. Sept 9-Nov 8. **Public Glass** 1750 Armstrong; 671-4916. Tues-Fri, 9am-6pm. “Nature's Footprints,” glass works by Dean Bensen (reception Fri/5, 6-9pm). Through Sept 28. **Rare Device** 1845 Market; 863-3969. Tues-Wed, Fri-Sat, noon-7pm; Thurs, noon-9pm; Sun, noon-6pm. “Sleep Walk,” new work by Amy Earles (reception Thurs/4, 7-9pm). Sept 4-30. **RayKo Photo Center** 428 Third St; 495-3773, www.raykophoto.com. Tues-Thurs, noon-10pm; Fri-Sun, noon-8pm. “The Invisible Age,” group show of self-portraits by women ages 50-65; “Born among Mirrors,” photographs by Najib Joe Hakim (reception Fri/5, 6-8pm). Sept 4-Oct 10. **Receiver Gallery** 1415 Valencia; 550-RCVR. Mon-Sat, 11am-6pm; and by appt. “From the Paradigm Shift,” new works by Hillary Pecis (reception Sat/6, 7pm). Sept 6-26. **Rena Bransten Gallery** 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “New Work,” photographs by Matthias Hoch; “Leave It on the Dance Floor,” paintings by Joseph Park (reception Thurs/4, 5:30-7:30pm). Sept 4-Oct 11. **Robert Tat Gallery** 49 Geary; 781-1122. Tues-Sat, 11am-5:30pm; and by appt. “Pictorial Modernist,” photographs by Karl Struss (reception Thurs/4, 5:30-7:30pm). Sept 4-Nov 1. **San Francisco Arts Commission Gallery** 401 Van Ness; 554-6080. Wed-Sat, noon-5pm; Tues, by

appt. “Eighteen Months: Taking the Pulse of Bay Area Photography,” juried group show. Through Sept 19. “Immediate Future: The 2008 Murphy and Cadogan Fellowships in the Fine Arts,” group show (reception Sat/6, 6-8pm). Sept 6-Oct 18. **SF Camerawork** 657 Mission; 512-2020. Tues-Sat, noon-5pm. “I Feel That I Am Free But I Know That I Am Not,” interactive performance series featuring Roger Sayre, Tim Sullivan, Oliver Herring, multiTASK (reception Thurs/4, 5-8pm). Sept 4-Nov 1. **San Francisco Children's Art Center** Fort Mason Center, bldg A; 771-0292. Call for hours. “Art from the Archives: An Exhibition Celebrating 30 Years of Creative Exploration,” group show (reception Sept 21, 1-4pm in building C). Sept 8-Oct 17. **San Francisco Museum of Modern Art Artists Gallery** Fort Mason Center, bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Paintings by Michael Ashcroft, photographs by Judy Krasnick, and sculptures by Patricia Stroud (reception Wed/3, 5:30-7:30pm). Through Sept 26. **Scott Nichols Gallery** 49 Geary, suite 415; 788-4641. Tues-Sat, 11am-5pm; and by appt. “In the Garden,” photographs by Joel Leivick (reception Oct 18, 1-5pm). Sept 4-Oct 25. **Scott Richards Contemporary Art** 251 Post, suite 310; 788-5588. Tues-Fri, 10am-6pm; Sat, 11am-5:30pm. “Photomosaics,” digital photomosaics by Robert Silvers (reception Thurs/4, 5:30-7:30pm). Sept 4-30. **Soap Gallery** 3180 Mission; 920-9099. Mon-Thurs, 10am-2pm. “When Doilies Go Bad,” crocheted doilies by Laura Mappin (reception Sat/6, 6-9pm). Sept 6-27. **Steven Wolf Fine Arts** 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. “Let's Pretend,” works by Charles Fahlen (reception Thurs/4, 5:30-7:30pm). Sept 4-Oct 4. **Student Center Art Gallery** San Francisco State University, César Chávez Student Union, 1650 Holloway; 338-2580. Mon-Fri, 10am-6pm; Sat, 10am-4pm; and by appt. “Communities Without Borders,” photographs of migrant communities by David Bacon (reception Thurs/4, 5-8pm). Sept 4-Oct 1. **Togonon Gallery** 77 Geary, second floor; 398-5572. Tues-Sat, 11am-5:30pm. “Transitions, Transformations, and Transcendence: Hybrid,” works by Xuchi Naungayan Eggleton; “Adventure Art II-XIX,” narrative videos and pencil drawings by Terra Fuller (reception Thurs/4, 5-8pm). Sept 4-27. **Varnish Fine Art** 77 Natoma; 222-6131. Tues-Fri, 11am-11pm; Sat, 1-5pm. “Confessions from the Family Tree,” works by Beth Bojarski (reception Fri/5, 6-10pm). Through Oct 4. **Wallace Stegner Environmental Center** San Francisco Public Library, Main Library, 100 Larkin, fifth floor; 557-4425. “Irreplaceable: Wildlife in a Warming World,” exhibit illustrating global warming's effect on wildlife. Sept 8-Dec 31. **Zinc Details** 2410 California; 776-2100. Mon-Sat, 11am-7pm; Sun, noon-6pm. Graphic works on paper by Kristina Lewis. Sept 5-Oct 31.

BAY AREA

African American Museum and Library 659 14th St, Oakl; (510) 637-0200. Tues-Sat, noon-5:30pm. “Banned and Recovered,” group show of covers to banned books (reception Fri/5, 6:30-9pm). Sept 5-Dec 31. **Alta Bates Summit Medical Center** 2450 Ashby, Community Art Gallery, Berk; (510) 204-1667. Daily, 24 hours. “Fire and Flora,” hand-built ceramic vessels by Will Johnson and landscape paintings by Karen LeGault. Through Thurs/4. “At Play,” paintings by Angie Cha, Julie Gochman, and Jamie Treacy; mixed-media sculptures by Marhas Balian (reception Sun/7, 3-5pm). Sept 7-Nov 13. **Alta Galleria** 2980 College, suite 4, Berk; (510) 421-1255. Tues-Sat, 10am-5pm. “Reconfigured Figurines,” works by Susan Sanford (reception Sat/6, 2-6pm). Through Sept 17. **The Annex** Grace North Church, 2138 Cedar, Berk; (510) 647-3676. Sat-Sun, 11am-5pm. “Portraits, Old and New,” photographs by Linda Elvira Piedra. Sat/6-Sun/7. Two days only. **Arts and Consciousness Gallery** JFK University, 2956 San Pablo, second floor, Berk; (510) 649-0499. Mon-Fri, 11am-5pm; Sat, noon-5pm. “MAYURA — Floating in Timelessness,” works by Tomoko Murakami (reception Sat/6, 6-9pm). Sept 5-27. **Avenue 25 Gallery** 32 W. 25th Ave., suite 201, San Mateo; (650) 349-5538. Mon-Fri, 9-5pm. “New Works,” paintings and giclee prints by Jude Pittman (reception Sept 12, 4-6:30pm). Sept 8-Oct 30. **Chandra Cerrito Contemporary** 25 Grand, upper level, Oakl; 577-7537. Fri-Sat, 11am-2pm; and by appt. “Heavy Fierce Brightness,” works by Colin Stinson (reception Fri/5, 6-9pm). Sept 5-27.

Diving Swallow Gallery 264 14th St., Oakl; (510) 251-2050. Call for hours. “Desire,” videos and stills investigating the tattooing process by Sade Huron (reception Fri/5, 6-10pm). Sept 5-Nov 7. **Fourth Street Studio** 1717D Fourth St, Berk; (510) 527-0600. Call for hours. “Positively Ageless: A Celebration of Art and Aging,” group show. Sept 5-19. **The Freewheel/Grand Velo** 576 Grand, Oakl; www.grandvelo.com. See Web site for hours. “You Are There,” group show (reception Fri/5, 6-10pm). Sept 5-13. **Johansson Projects** 2300 Telegraph, Oakl; 999-9140. Thurs-Sun, noon-6pm; and by appt. “Outpost,” sculptures by David Hamill and drawings by Jeff Konigsberg (reception Fri/5, 5-8pm). Sept 5-Oct 18. **Joyce Gordon Gallery** 406 14th St, Oakl; (510) 465-8928. Wed-Fri, noon-7pm; Sat-Sun, 1-4pm. “New Works,” paintings by Joesam (reception Fri/5, 5:30-9:30pm). Sept 5-Oct 26. **Linda Penzur Jewelry Studio and Gallery** 71 Redhill, San Anselmo; 457-4079. Tues-Fri, noon-5pm; Sat, 11am-4pm. “Worthy of Love,” mixed media and acrylic paintings by Dianne Arancibia (reception Sept 12, 5-8pm). Sept 3-Oct 31. **Mercury 20 Gallery** 25 Grand, Oakl; (510) 866-8808. Fri-Sat, noon-3pm; and by appt. “Chosen Terrain,” works by Jamie Morgan and Mary Curtis Ratcliff (reception Fri/5, 6-9pm). Sept 5-27. **Mills College Art Museum** 5000 MacArthur Blvd, Oakl; (510) 430-2164. Tues, Thurs-Sat, 11am-4pm; Wed, 11am-7:30pm; Sun, noon-4pm. “The Offering Table: Women Artists from Korea,” group show of seven Seoul artists; “As Long As You and I Will Live,” works by Ginger Wolfe-Suarez (reception Sat/6, 4-6pm). Sept 6-Dec 7. **Oakopolis Creativity Center** 447 25th St, Oakl; www.oakopolis.org. Sat 2-5pm; first Friday of the month, 7-10pm; and by appt. “The Reading Chair,” children's story and illustrative sculpture by Vicki Gunter (reception Fri/5, 7-10pm). Sept 5-Oct 18. **Robert Allen Fine Art** 301 Caledonia, Sausalito; 331-2800. Mon-Fri, 10am-5pm. “Dialogues in Light: A Collaboration,” new encaustic-on-panel works by Mari Marks and Kim Bernard (reception Thurs/4, 5:30-7:30pm). Sept 4-Oct 24. **San Leandro History Museum and Art Gallery** 320 W. Estudillo, San Leandro; (510) 577-3990. Thurs-Sun, 11am-3pm. “The Heart Sutra,” metal sculptures by Feng Jing (reception Sat/6, 1-3pm). Sept 4-Oct 26. **Swarm Gallery** 560 Second St, Oakl; www.swarmstudios.net. Tues-Sun, noon-6pm; and by appt. “Materials Unorganized,” works by Casey Jew Smith (reception Fri/5, 6-8pm). Sept 5-Oct 5. **Townsend Center for the Humanities** 220 Stephens Hall, no. 2340, UC Berkeley, Bancroft and Telegraph, Berk; (510) 643-9670. Call for hours. “Portals,” paintings and prints by Julie Oppermann. Sept 5-Dec 15.

ONGOING

American Institute of Architects SF Gallery 130 Sutter, suite 600; 362-7397. Mon-Fri, 9am-5pm. “Urban Re:interventions,” group design and architecture show (reception Fri/5, 6pm). Through Oct 26. **Caldwell Snyder** 341 Sutter; 296-7896. Mon-Sat, 10am-6pm. “The Athlete and the Artist,” paintings by San Francisco Giants shortstop Omar Vizquel (Giants Community Fund benefit and artist reception Thurs/4, 5-8pm; \$25). Through Sun/7. **Catharine Clark** 150 Minna; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. “Starling Drawings,” works by Adam Chapman; “Broken Homes,” paintings by Julie Heffernan (reception Sat/6, 1-3pm). Through Sept 27. **Hespe** 251 Post, suite 420; 776-5918. Tues-Sat, 10:30am-5:30pm. “Between the Layers,” new mixed media works by Eric Zener (reception Thurs/4, 5:30-7:30pm). Through Sept 27. **The Lab** 2948 16th St; 864-8855. Wed-Sat, 1-6pm. “Humanscape,” prints, drawings, and book art by Eukang Koh. Through Sat/6. “Yet to Be Determined,” installation by Zachary Royer Scholz (reception Fri/5, 6-9pm). Through Sat/6. **Magnet** 4122 18th St; www.magnetsf.org. Tues, 11am-6pm; Wed-Fri, 2-9pm; Sat, 11am-6pm. Paintings from the “Toilet Train” series by Lisandro Rome Perez (reception Fri/5, 8-10pm). Through Sept 31. **Sweet Inspiration** 2239 Market; 621-8664. Daily, 9am-11pm. “Sagacity,” works by Trey Gallaher (reception Sun/7, 4-6pm). Through Sept 28. **Thacher Gallery** University of San Francisco, 2130 Fulton; 422-2660. Mon-Fri, noon-5:30pm. “Night Blooming,” sculptures by Ann Weber (reception Thurs/4, 4-6pm). Through Oct 5. **Toomey Tourell Fine Art** 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. New paintings by Stephanie Weber (reception Thurs/4, 5:30-7:30pm). Through Sept 30. **SFBG**

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STAGE

PHOTO OF LEE & WANG DANCE BY SCOTT SNELLING



Peering Through the Portal

» PREVIEW This weekend CounterPULSE features two groups that thrive on collaboration. They have in common an Asian American background that informs but doesn't determine the work they do. Melody Takata is a San Francisco artist with a broad perspective and 20 years of experience. Trained in taiko (she is the founder of GenTaiko), the three-stringed shamisen, and Japanese classical and folk dance, she grounds her pieces in the past but creates a contemporary language for them. In 2007's *Quest* (with saxophonist Francis Wong and poet Genny Lim), Takata uses taiko drumming and both styles of Japanese dance to demystify some of the exoticism that surrounds Japanese American culture. This year's *Shimenawa* (Rope) grew out of a concern that plans for the extensive remodeling of Japantown will cut one of the ties that bind the Japanese American community. Los Angeles-based Elaine Wang and San Francisco resident Lenora Lee, who began their modern dance partnership in the early 1990s, recently revived Lee & Wang Dance. Their 2007 *Gale Winds* and *Turya* explores conflicting internal voices and the role of dreamscapes and memory in the search for identity. Wang's new duet, *Swoon*, pairs her with flautist/dancer Kaoru Watanabe in an exploration of connection, separation, and the quiet space between the two. Mina Nishimura and musicians Tatsu Aoki and Hideko Nakajima also perform in this interdisciplinary program. **(Rita Felciano)**

PEERING THROUGH THE PORTAL Wed/6, 8 p.m.; Thurs/7, 1 p.m. CounterPULSE, 1310 Mission, San Francisco. \$10-\$15. 1-800-838-3006, www.counterpulse.org, www.brownpapertickets.com

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 18, for information on how to submit items to the listings.

THEATER

OPENING

A Boy and His Soul Thick House, 1695 18th St; 401-8081, www.thickhouse.org. \$15-30 sliding scale. Previews Wed/3, 8pm. Opens Thurs/4, 8pm. Runs Wed-Sun, 8pm. Through Sept 14. Colman Domingo tells his soulful life story in song and word.
Chicken Stock The Marsh, 1062 Valencia; 826-5750, www.themmarsh.org. \$15-35 sliding scale. Opens Sat/6, 1pm. Runs Sat-Sun, 1pm. Through Sept 14. Liebe Wetzel and her Lunatique Fantastique found-object puppet troupe return with a new show that looks at avian flu through the perspective of domesticated birds.
In My Corner Intersection for the Arts Theatre, 446 Valencia; www.brownpapertickets.com. \$20. Opens Fri/pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through Sept 14. The Teatro Zinzanni performer, Joe Orrach, puts on a solo show.
San Francisco Fringe Festival EXIT Theatre, 156 Eddy; 931-1094, www.sffringe.org. See Web site for schedule of shows, times, and other venue locations. \$5-9 (\$35-65 for passes). Sept 3-14. Theater goes wild during the annual festival hosting 48 different shows

at 10 venues scattered throughout the city.
Spring Awakening Curran Theatre, 445 Geary; www.shnsf.com. \$30-99. Opens Wed/3, 8pm. Runs Tues-Sat, 8pm (also Sat, 2pm); Sun, 1 and 6pm. Through Oct 12. The touring production of a new Broadway rock musical about rebellious youth comes to town.
Third Eye; The B-Side Monologues Mama Calizo's voice Factory, 1519 Mission; 1-800-838-3006, www.guerrillarep.org. \$10-15. Opens Thurs/4, 8pm. Runs Thurs-Sat, 8pm. Through Sept 27. Guerrilla Rep presents the world premiere of John Caldon's documentary play on love and marriage.

BAY AREA
Before the Dream: the mysterious death (and life) of Richard Wright Noodle Factory, 1255 26th St. Oakl.; xrl.us/optwright. \$9-20 sliding scale. Opens Thurs/4, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Through Sept 21. Oakland Public Theater presents the true story of one of America's greatest writers, Richard Life.
Ching Chong Chinaman La Val's Subterranean, 1834 Euclid, Berk; www.impacttheatre.com. \$10-17. Opens Fri/8pm. Runs Thurs-Sat, 8pm. Through Oct 10. Impact Theatre kicks off its season with a play by Lauren Yee.
Pirates of Penzance Woodminster Amphitheater, Joaquin Miller Park, 3300 Joaquin Miller, Oakl; (510) 531-9597, www.woodminster.com. \$23-38. Opens Fri/5, 8pm. Runs Thurs-Sun, 8pm. The Woodminster season ends with the swashbuckling opera.

ONGOING

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222.

ONGOING

\$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

***Cabaret** SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. \$40-50. Thurs-Sat, 8pm (also Sat, 3pm). Through Sept 20. SF Playhouse wraps its season with a lively, beautifully designed mounting of the 1966 Kander and Ebb Broadway musical (later movie) set amid the gleefully decadent escapism of a Berlin nightclub as the Weimar years give way to the Nazi takeover. Leading an enjoyable cast are Lauren English, who returns after a hiatus to the Playhouse stage, in a sharp and gutsy turn as the irrepressible Sally Bowles, a sympathetic Daniel Krueger as Cliff, the young writer and her game but naive companion, and a big and boisterous Brian Yates Sharber as the club's blithe and mischievous emcee. Nimble aided by Barbara Bernardo's saucy burlesque choreography and strong musical performances under direction of Martin Rojas-Dietrich (in which cast members also play instruments), director Bill English captures the winning balance of exuberant humor, private drama, and the dark rumblings of future catastrophe fomented in Joe Masteroff's book — a balance particularly well struck in the romantic subplot between landlady Fraulein Schneider (a fun, feisty Karen Grassle) and her courting Jewish grocer Herr Schultz (a humorously and affectingly expansive Louis Parnell). (Avila)

Fool for Love Actors Theatre of San Francisco, 855 Bush; 345-1287, www.actorstheatresf.org. \$20-30 (\$15 for previews, \$35 for opening). Thurs/4-Sat/5, 8pm (also Fri-Sat, 10pm). Sam Shepard's torrid love story set the standard for many a lonely highway motel-room drama to come.

Friends Are Forever New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$28-34. Wed-Sat, 8pm; Sun, 2pm. Through Sept 21. Things get awkward for lovers of only one degree of separation in San Francisco playwright Tom W. Kelly's gay comedy.

Frozen Eureka Theatre Company, 215 Jackson; (510) 568-4118, www.ticketweb.com. \$20-25. Wed-Sat, 8pm; Sun, 2pm. Through Sept 14. Eastenders Repertory Company perform in Bryony Lavery's psychological drama about a serial-killing mom.

Pride and Succubus New Langton Arts, 1246 Folsom; 289-6766, www.thunderbirdtheatre.com. \$17-25 sliding scale. Thurs-Mon, 8pm. Through Sept 23. Jane Austen meets Anne Rice in a vampiric version of *Pride and Prejudice* put on by Thunderbird Theatre Company.

Point Break Live! Fat City, 314 11th St.; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

Red State Visit Web site for information on location, days, and times. www.sfmt.org. Free. The San Francisco Mime Troupe's latest political satire musical takes place in a small town on Election Day.

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

*Tea 'N Crisp SF Playhouse, 533 Sutter; 677-9596. \$20-26. Sun/31, 2:30pm. This August, Sunday afternoons spent anywhere but SF Playhouse are tragically squandered, since it means missing tea with the inimitable Quentin Crisp — persuasively reincarnated by actor-playwright Richard Louis James, whose beguiling solo show feels less like homage than an intimate encounter with the Naked Civil Servant himself. James's shrewd deployment of Crisp's own words and manners offers more than mere imitation of the defiantly sui generis Englishman, homosexual icon, and longtime Manhattanite (although the look is perfectly far out, from the crimson dye-job to the lapel brooch to the painted nails). Distilling the Crispian worldview into a two-act monologue on the nature of "style," capped by impromptu responses to written questions from the audience, the show is really a consultation, one properly belonging neither to the

salon nor the psychiatrist's office but to the timeless club of Wildean individualists whose members know to "stay right where you are, and let society form itself around you." (Avila) **Ubu Rock!** Teatro de La Esperanza, 2940 16th St; 1-800-838-3006, www.brownpapertickets.com. \$25. Thurs-Sat and Mon, 8pm. Through Sept 20. Empty Set Productions presents the mosh-pit musical that calls for audience participation.

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celibratedclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA

The Best Man Aurora Theatre, 2081 Addison; (510) 843-4822, www.auroratheatre.org. \$40-50 (\$28 for previews). Wed-Sat, 8pm; Sun, 2 and 7pm. Through Sept 28. Two presidential candidates sling mud at a national convention in Gore Vidal's 1960 take on politics and morality, written the same year the prolific author ran for US Congress.

Candide Berkeley City Club, 2315 Durant; (510) 499-0356, www.randt.org. \$22. Thurs-Sat, 8pm; Sun, 7pm. Through Sept 21. Director Cliff Mayotte reinterprets Voltaire's satire by using a commedia dell'arte effect.

Grey Gardens TheatreWorks, Mountain View Center for the Performing Arts, 500 Castro; (650) 903-6000, www.theatreworks.org. \$26-64. Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun 2 and 7pm. Through Sept 14. TheatreWorks mounts the unlikely musical — which received huge critical acclaim on Broadway — about Edith and Edie Bouvier Beale, two eccentric, wealthy recluses who were once the center of New York society. **It's a Bloomin' Twofer** Live Oak Theater, 1301 Shattuck, Berk; 1-800-838-3006, www.myspace.com/bloomin'twofer. \$16. Thurs/4-Sat/6, 8pm. Writer and director Clay Rosenthal stages two one-act musicals, *A Noir Musical* and *Staged Reading*.

Little Shop of Horrors Willows Theatre, 1975 Diamond Blvd., Concord; (925) 798-1300, www.willowstheatre.org. \$30-40. Wed-Thurs, 7:30pm (also Wed, 3:30pm); Thurs-Sat, 8pm (also Sat, 2pm); Sun, 3pm. Through Sept 14. Willows Theatre Company gets campy with the 1982 rock horror musical.

Much Ado About Nothing Forest Meadows Amphitheatre, Dominican University of California, 1475 Grand, San Rafael; 499-4488, www.marinshakespeare.org. \$15-30. Opens Fri/5, 8pm. Runs Fri-Sat, 8pm; Sun, 4pm. Through Sept 28. Marin Shakespeare Company presents the Elizabethan battle-of-the-sexes comedy.

The Petrified Forest The Masquers Playhouse, 105 Park Place, Point Richmond; (510) 232-4031 www.masquers.org. \$18. Fri-Sat, 8pm; Sun, 2:30pm (no show Sun/24 and Aug 31). Through Sept 27. Robert E. Sherwood sets his grim tale of lost hope at a diner in the arid Arizona desert.

Ubu for President John Hinkel Park, Southampton near Arlington, Berk; (510) 841-6500, www.shotgunplayers.org. Free. Sat-Sun, 4pm. Additional show Sept 1, 4pm. Through Sept 14. Just in time for the election, Shotgun Players presents Josh Costello's adaptation of Alfred Jarry's *Ubu Roi*, an 1896 political satire about a greedy tyrant that incites the audience to throw rotten produce at evil.

Uncle Vanya California Shakespeare Theater, 100 Gateway Blvd., Orinda; (510) 548-9666, www.calshakes.org. \$32 and up. See Web site for exact schedule. Aug 6-31. Artistic director of San Jose Repertory, Timothy Near, directs Anton Chekhov's sweet and sour masterpiece.

Yellow Jackets Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$33-71 (\$27-39 for previews). Wed, 7pm; Tues and Thurs-Sat, 8pm (also Thurs and Sat, 2pm); Sun, 2 and 7pm. Through Oct 12. Berkeley Rep presents a world premiere of Itamar Moses's play about racial tensions at his high school, Berkeley High.

DANCE

Peering Through the Portal CounterPULSE, 1310 Mission; 1-800-838-3006, www.counterpulse.org, www.brownpapertickets.com. \$10-15. Wed, 8pm; Thurs, 4pm. See picks box. **A Tráves de sus Ojos** Cowell Theatre, Fort Mason Center, Marina and Buchanan; 345-7575, www.fortmason.org. \$26-32. Sat/6,

8pm. Flamenco dancer Fanny Ara performs with others to live music.

PERFORMANCE

AfroSolo Arts Festival Yerba Buena Gardens, Mission and Third; 771-2376, www.afrosolo.org. Free. Aug 2-Oct16. See Web site for details. This year's theme of the 15th annual festival of African American arts and performance is "Resilience: My Culture, My People, Me!"

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.

Corpus Christi School of the Arts, 555 Portola; 695-5720, www.sfsota-pts.org. \$20. Fri-Sat, 8pm; Su, 2pm. Terrence McNally's play is a controversial retelling of the Jesus story taking place in Texas during the 1950s.

Dirty Little Secret Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempire-plushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

I Am Not Japanese Theatre Rhinoceros, 2926 16th St; www.amnotjapanese.com. Fri-Sat, 8pm. Call for price. Noriyko Tate performs a solo show about growing up in North Bronx. **In Remembrance Of** Saint Gregory of Nyssa Episcopal Church, 500 De Haro; 309-2969. \$20. Fri-Sat, 8pm. Through Sept 12. The stories of women during World War II are told through dance, poetry, and music.

Mortified Make-Out Room, 3225 22nd St; www.eventbrite.com. \$12-15. Fri-Sat, 8pm. Locals share their most embarrassing moments at the monthly storytelling night.

The Purple Friday Show Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

The Romane Event Make Out Room, 3225 22nd St; 647-2888, www.pacoromane.com. \$6. Wed, 7:30pm. Paco Romane hosts the monthly variety show that couples comedy and film.

Sins Invalid Brava Theater, 2789 24th St; (510) 689-7198, www.sinsinvalid.org. \$10-15 sliding scale. Seven performers give an erotic spoken word night on sexuality and disability.

Unscripted SF Playhouse Stage 2, 533 Sutter; 869-5384, www.un-scripted.com. \$10-15. July 31-Aug 30, 8pm. The Un-Scripted Theatre Company take a quirky journey through the world of improv comedy.

Working for the Weakened The Dark Room, 2263 Mission; 401-7987, www.darkroomsf.com. \$10. Fri-Sat, 8pm. Through Sept 13. Local literati like Beth Lisick, Lynn Breedlove, and Bucky Sinister get together to share their most hellish workplace experiences

COMEDY

Annie's Social Club 917 Folsom; www.sfstand-up.com. Tues, 6:30pm: "Comedy Speakeasy," hosted by Jeff Cleary and Chad Lehrman, free.

Bayfront Theater Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm: BATS Improv 14th Annual Summer Improv Festival, \$12-20. Sun, 7pm: student improv, \$5-8.

Brainwash 1122 Folsom; 861-3663. Wed, 8pm: "The Broad Way Open Mike," free. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: "Comedy Deluxe," with rotating hosts Sam Arno and Leah Eva, free.

Dark Room Theater 2263 Mission; 401-7987, www.darkroomsf.com, www.amircat.com. Fri, 8pm: "Subterranean Comedy IV: Of Mice, Men, and Women," with Amir Malekpour and guests, \$5.

Deco Lounge 510 Larkin; 846-7290. Fri, 10pm. Candy Churilla, David Hawkins, and Ronn Vigh host "Up, Mayhem, and More," an evening of unconventional comedy.

Delirium 3139 16th St, 552-5525. Wed, 6:30pm: "Your Name Here Comedy Show" open mic, free.

Grant and Green Saloon 1371 Grant; 693-9565, benfeldmancomedy.com. Free. Mon, 7:30pm: Ben Feldman hosts "The Joke Show," a weekly showcase of local talent, free.

Harvey's 500 Castro; 846-7290, harveysfunnytuesdays@yahoo.com. Tues, 9pm. Nick Leonard and Ronn Vigh host a gay comedy night, Harvey's Funny Tuesdays.

On the Corner 359 Divisadero; 522-1101, www.joegleckler.com. Thurs, 7:30pm: Joe Gleckler hosts a weekly showcase, \$5 sug-

gested donation.

Our Little Theater 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 9:30pm: "Bay Area Comedy Showcase," hosted by Sia Amma, \$10-15. **Purple Onion** 140 Columbus; 863-1076, www.purpleonioncomedy.com. \$8. Wed, 8pm. Chad Lehrman and Justin Lamb host, "Something People Like," a weekly comedy show sponsored by SFstandup.com.

San Francisco Comedy College Clubhouse 414 Mason, suite 705; www.sfcomedycollege.com. Wed-Thurs, 8pm; Fri-Sat, 7pm: Comedy Addiction Tour, \$15-20.

Shelton Theater 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm: Big City improv troupe, \$20.

Usual Suspects Cafe 450 Broadway; 434-4444. Thurs-Sat, 7pm: Up and Coming, an open mic hosted by Bob Bosco, free.

BAY AREA

White Horse Inn 6551 Telegraph, Oakl; www.whitehorsebar.com. Sun, 8pm: Sarcastic Sundays, \$3-5.

SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

THURSDAY: Dalva 3121 16th St, SF; (415) 290-5048. Adam and Elz host the Poetry Mission open mic, 7pm, free. **EastSide Arts Alliance** 2587 International Blvd, Oakl; (510) 533-6629. Holla Back open mic, 8:30-10:30pm, donations accepted.

SATURDAY: Berkeley Art Center 1275 Walnut; Berk. (510) 644-6893. Rhythm and Muse open mic, 7pm, free. **Red Vic Peace Center** 1665 Haight, SF; (415) 864-1978. Open Mic and Hot Tamales, 5pm, free.

SUNDAY: Revolution Books 2425 Channing, Berk; (510) 848-1196, www.revolutionbooks.org. local poets reflect upon US war atrocities, 6:30pm, free.

MONDAY: Gallery Cafe 1200 Mason, SF; www.authorsden.com/kitkenedy. Open mic with featured performers, 7pm, free. **Purple Onion** 140 Columbus, SF; (415) 217-8400. The Kitchenettes host an open mic, 7pm, \$5.

TUESDAY: Black Repertory Group Theater 3201 Adeline, Berk; (510) 652-2120. Twilight Tuesdays open mic, 7-9pm, \$5. **Club Deluxe** 1511 Haight, SF; www.thewordparty.com. WORDparty Poetry and Jazz Tuesdays open mic, 8:30pm, free. **Priya Indian Cuisine** 2072 San Pablo, Berk; (510) 644-3977. Poetry Express open mic, 7pm, free. **SFBG**



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SINGLES PARTIES

SEPT 4	Single Mingle, Silicon Valley
SEPT 5	International Wine Tasting & Dance, SF
SEPT 6	Best of the Men Party, Pleasanton Marriott
SEPT 9	MidLife Singles Mixer, Sausalito
SEPT 10	Free Financial Seminar/Social, Emeryville
SEPT 13	Singles Extravaganza, Millbrae
SEPT 16	Single Mingle, Concord
SEPT 19	End of Summer Ball, Santa Clara
SEPT 20	Waterfront Lock & Key & Dance, SF
SEPT 25	National Singles Week Celebration, Los Gatos
SEPT 26	Wine Tasting Party at Cal Shakespeare, Orinda
SEPT 27	Singles Charity Ball, San Rafael
OCT 3	Young Single Professionals Mixer/ Dance, SF
NOV 2	The Art of Flirting Seminar, Santa Rosa JC

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RADIO WORTH WATCHING TALK MUSIC HILARITY WISDOM

**September 6,
10AM - Noon:**

Live from the San Francisco Ferry Building's Port Commission Hearing Room Tamim Ansary, author of **WEST OF KABUL**, EAST OF NEW YORK Hao Jian Tian, author of **ALONG THE ROARING RIVER: MY WILD RIDE FROM MAO TO THE MET**, with author Amy Tan
Music from: The Bonesetter's Daughter Opera San Francisco Giants' Tim Lincecum Mike Greensill

**September 13,
10AM - Noon:**

Live from the San Francisco Ferry Building's Port Commission Hearing Room W.A.V.E.: an ensemble of women promoting and performing music of the medieval, Renaissance, and Baroque periods
A.T. Stefanski with a taste of beer from Uncommon Brewers Mike Greensill

**September 20,
10AM - Noon:**

Live from the San Francisco Ferry Building's Port Commission Hearing Room Author Irvine Welsh Mike Greensill

**September 27
& October 4:**

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WEST COAST Live

Yet ultimately my two days inside Outside Lands spawned more questions than answers... can Golden Gate Park really support three days of 150,000 people? Can the city - and in particular Muni (cheers to the San Francisco Bike Coalition, once again, for providing superb, safe, and fast valet bike parking)? Was this the first year of the next Bonnaroo?

--from "Inside Outside Lands fest: on music-loving and littering hordes and sustainable music gatherings" by Kat Renz, posted on the Noise blog

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EVENTS



Lebowski Fest

» PREVIEW How many "caucasians" does the Dude drink in *The Big Lebowski*? What is the date on the check he writes at the supermarket in the beginning of the film? What was the piece of furniture that "really tied the room together"? If you can answer these questions — or if you seek the answers, then do as the Dude and abide by joining the throngs of Achievers expected to attend the first Lebowski Fest San Francisco Sept. 5-6.

Since the movie's 1998 release, it has become, in the parlance of our times, a bona fide cult classic, inspiring such fervent fandom that in 2002 the first Lebowski Fest was held in Louisville, Ky., and it has spread every year. The Bay Area now gets its chance to join the celebration of the Coen brothers' bizarrely brilliant comedy starring Jeff Bridges, John Goodman, Steve Buscemi, and Julianne Moore, which kicks off Friday with an opening night party at the Mezzanine.

Live music acts including the Extra Action Marching Band, the Dead Hensons, and Meshugga Beach Party will perform — just don't ask them to play any fucking Eagles, man! — followed by giveaways of the brand new 10th anniversary edition DVD, and, of course, a screening of the motion picture that started it all.

Even if it is Shabbos on Saturday, head down to the Classic Bowling Center and get ready to roll some rocks and participate in trivia and costume contests — past events have spawned an incredible array of look-alikes for the Dude, Donny, Jesus, Maude, Bunny, and even the Dance Quintet. After all, Walter did not watch his buddies die face down in the muck for nothing. **(Sean McCourt)**

LEBOWSKI FEST Fri/5, 8 p.m., opening party and movie screening (21 and over);

\$20. Mezzanine, 444 Jessie, SF. (415) 635-8880, www.mezzaninesf.com. Sat/6, 7 p.m., bowling party (all ages); \$30. Classic Bowling Center, 900 King, Daly City. (650) 878-0300, www.classicbowling.com, www.lebowskifest.com

Events listings are compiled by Duncan Scott Davidson. See Picks, page 18, for information on how to submit items to the listings.

WEDNESDAY 3

"Slow Food Nation Considered" Wheeler Auditorium, UC Berkeley, Bancroft at Telegraph, Berk; (510) 642-5541. 7-9pm, \$10. I still find the Slow Food movement to be sort of elitist. Have you seen the prices of this stuff? Not everyone can afford to dump that kind of cash on locally-grown, "boutique" edibles. Nonetheless, this panel discussion should be good, with heavy-hitters in the movement like physicist and activist Vandana Shiva and author Michael Pollan.

THURSDAY 4

"The Akeidah: Interpreting the Binding of Isaac" Congregation Emanu-El, 2 Lake, SF; (415) 751-2541. 7-9pm, free. The story of the binding of Isaac by his father Abraham presents some heavy ethical and philosophical problems for Bible scholars, philosophers, and armchair smarty-pantses like myself. What kind of just god would tell a father to sacrifice his son with a stone knife as homage or test of faith? And then, at the last minute, send an angel to essentially pass on this message: "Forget about it, I was just playing."

SATURDAY 6

2008 California State Yo-Yo Championships Exploratorium, 3601 Lyon, SF; (415) 563-7337. 10am-4pm, \$9-14. You know what they say: chicks dig a guy who's good with his string. Jeez, that was bad. Can I get a rebate on that one? The press release for this says national and world yo-yo champs will be doing "daredevil tricks." *With a yo-yo?* What would that entail? Smoking angel dust and yo-yoing in traffic on the Golden Gate Bridge approach? While someone throws knives at you?

SF Bicycle Coalition Family Day 14th Ave. picnic area, JFK Drive, Golden Gate Park, SF; www.sfbike.org/family_day. 10am-2pm, free. This Healthy Saturday event features a bike parade, bike games (ever played footdown? Super fun — funner if you're drunk), and a bicycle scavenger hunt: "Hey, look, I found a bike!"

SUNDAY 7

Lexa Walsh and the Oakland Jingle Orchestra Cricket Engine Gallery, 499 Embarcadero, bldg 3, Oakl; (510) 835-1920. 6-8pm, free. Oakland artist Lexa Walsh is inviting people of all singing abilities, including those of us who fall into the "no musical talent whatsoever" category, to write and sing jingles about the big Oakland. Here's one: "On the first day in Oakland / Some hoodlum stole from me / My old and busted Honda hoop-ty." **SFBG**

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Photography stays tactile in two new books that focus on specific mediums: *The Stamp of Fantasy* (top) charts the imaginative artistic scope of postcards, while *Glamour of the Gods* (below) luxuriates in iconic non-moving pictures of Rock Hudson, Bors Karloff, Joan Crawford, and others.

Paper weight

The specific matter of Hollywood glamour shots and postcard records

By Johnny Ray Huston
 > johnny@sfbg.com



Call me wasteful, call me Luddite, call me nostalgic, call me obsolete. I'm not ashamed to admit it: I like paper. I like it a little too much.

These days, when I look at paper, I have a pair of scissors in my mind if not my right hand — I want to take the complete form of detritus that a single sheet or a full book represents, and cut it into a new shape. Maybe it's a visual extension of editing words for a living. Maybe it's a basic reaction to the stacks of visual and text-based matter that I shuttle from one space to another in the city when I'm not staring into the Valhalla of the computer screen or — heaven forbid — reminding myself that I have a body.

This week, I've been carrying a couple of heavyweights from work to home and back again: *Glamour of the Gods* (Steidl, 272 pages, \$65) and *The Stamp of Fantasy: The Visual Inventiveness of Photographic Postcards* (Steidl, 216 pages, \$60). Both books are testaments to the specific charms of paper, with tactile qualities — a gloss and an

undivided directness, for starters — that no expensive flat-screen monitor can match. They're made to be ravished, not ravaged. They also tell — via numerous knockout illustrations — a story. That story is of paper's important role in relation to art and photography (or photo-documentary) in the 19th and 20th centuries.

A few weekends ago I went to a paper expo in San Francisco, where I admit to being nonplussed by the dozens of vendors with box upon box of postcards that cost \$25 or more apiece. The sheer surplus of matter, coupled with the collectors' prices, was off-putting. *The Stamp of Fantasy*, however, instantly reminded me of the artistic value of the postcard, a form I first fell for in high school, when I'd thumb through decks of cards for a well-executed trick image of a person with a cat's or baby's head. Curated by Clément Chéroux from the collections of Peter Weiss and Gérard Levy, the book presents those types of pictures, along with other puns and surrealist touches: melting Eiffel Towers; Victorian women with roots for torsos; human faces blooming from trees, emerging from mountain- and moonscapes or blooming from the tail-ends of trails of pipe smoke.

Less predictable visions — a mass of Chinese baby faces akin to one of Weegee's Coney Island photos; children riding butterflies in a realm not far from Henry Darger's imagination — have a wow or jolt factor. They also effectively preview Hannah Höch's innovative postcard-based collage.

Hollywood movie-star stills — the oft-luminous portraits that icons like Joan Crawford would autograph and send to thousands of fans — are the subject of *Glamour of the Gods*. It draws from the peerless collection of the late biographer and gadfly John Kobal, who helped bring renown to artists such as Crawford's favorite cameraman, George Hurrell, via the 1980 book *The Art of the Great Hollywood Portrait Photographers*. When I look at Greta Garbo's reliably stunning close-up collaborations with the undersung and influential Ruth Harriet Louise, I think of Garbo's remarkable skill at blocking paparazzi shots from any angle with her hands (demonstrated in Gary Lee Boas' sweet 1999 book *Starstruck*) and ponder the old camp quip about the lie that tells the truth. Something has been lost in the journey from glossy paper to the infinite sea of candid digital imagery. Ramon Novarro and Clara Bow weren't all about going to Starbucks for Frappuccinos. As someone once said, they had faces. **SFBG**

Green and red

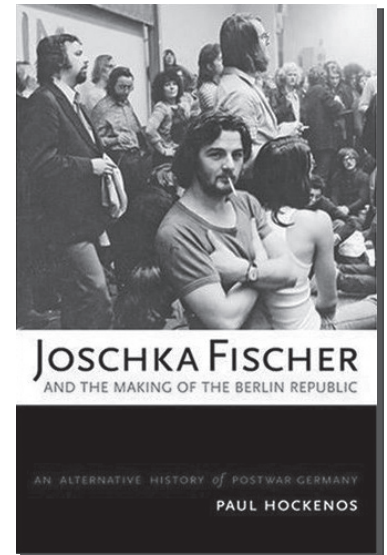
A bio goes searching for Joschka Fischer — and finds leftist possibilities

By Tom Gallagher
 > a&eletters@sfbg.com

Now that the Iraq War and occupation is accepted as a permanent feature of American life, it seems worthwhile to reflect on how controversial it once was — not just among the millions who filled streets around the world to protest the impending invasion, but also within the governments of some of America's traditional allies. No one better expressed the rift it created in Europe than German Foreign Minister Joschka Fischer when he publicly rejected Donald Rumsfeld's appeal for support at the February 2003 Munich security conference. Lest the then Secretary of State miss the point, Fischer switched to English for his summation: "Sorry, you haven't convinced me."

It's unlikely Rumsfeld was particularly surprised, except possibly by Fischer's command of English, since the German government so clearly owed its come-from-behind reelection the prior September to the vehemence of its opposition to the upcoming war. At the time, George W. Bush opted against making the traditional congratulatory call to Socialist Party Chancellor Gerhard Schröder, and Condoleezza Rice declared that Fischer's "background and career do not suit the profile of a statesman." Given Rice's history as a Stanford professor and Chevron corporate board member, such a remark makes perfect sense. Fischer, leader of the Green Party — the coalition government's junior partner — was not only a high school dropout but a veteran militant street protestor of the German new left that demanded that its parents' generation confront the Nazi legacy while vehemently opposing the US war on Vietnam.

In *Joschka Fischer and the Making of the Berlin Republic* (Oxford University Press, 400 pages, \$35), journalist Paul Hockenos explores the life, beliefs, decisions, and actions of Germany's recent Foreign Minister. For example, although the Greens are widely considered a pacifist party, Fischer was not a pacifist — after a few small leftist groups had taken to



kidnapping and assassination in the 1970s, he once gave a speech urging the movement to "put down the bombs and pick up stones again."

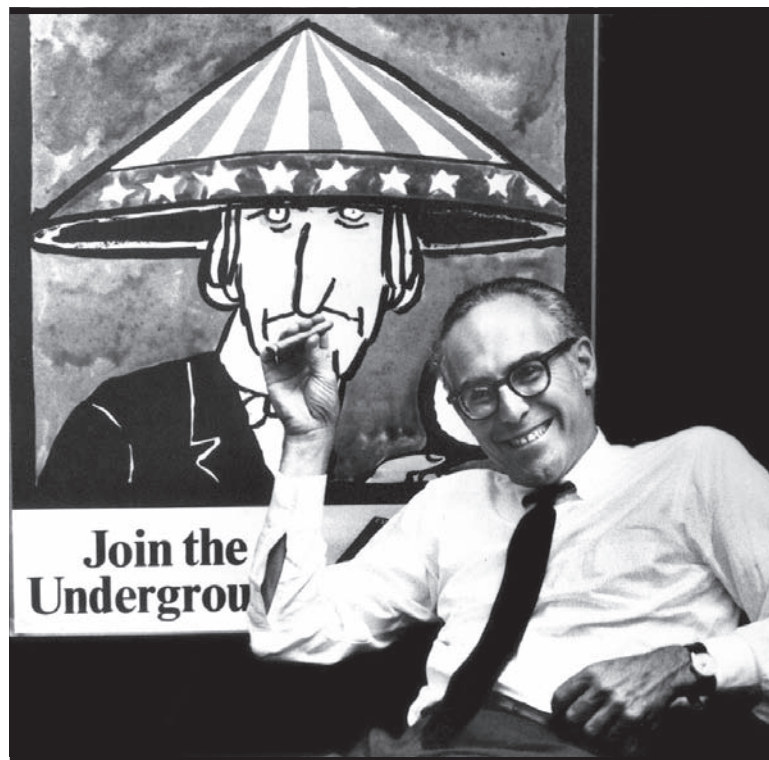
As Hockenos explains, Fischer was the most prominent of the German "68ers" who considered themselves to the left of the Socialists and who fashioned something of an "anti-party party" with the Greens in order to embark upon a "long march through the institutions." During his 1998–2005 tenure as Germany's Foreign Minister, Fischer became the country's most widely admired politician, although the Greens never surpassed single-digit percentages of the national vote. Still, his legacy — and the party's — is mixed. The "Red-Green" government engineered Germany's first military intervention since the end of World War II, when German pilots participated in the bombing of Kosovo. Just as it took Germany's Socialists time to realize they could form a government of the left if — and only if — they did so in coalition with the Greens, the Greens are in opposition today because they have been unwilling and unable to coalesce with other factions.

Nonetheless the post-'60s German left did at least set itself on an identifiable course of action. In this respect, *Joschka Fischer and the Making of the Berlin Republic* makes an excellent case that Americans can learn from Europe. **SFBG**

film

From left: *Obscene* follows the career and (to a lesser extent) life of publisher and anti-censorship activist Barney Rosset; C-Dub (Jimmy Tsai) plots tabletop strategy with Felix (Andrew Vo) in Jessica Yu's *Ping Pong Playa*.

PING PONG PHOTO BY CHRISTOPHER LIM/PING PONG PLAYA LLC



The filth and the fury

Obscene chronicles one man's lifelong crusade against censorship

By Dennis Harvey
 > a&eletters@sfbg.com

Apologies to all Nathaniel Hawthorne and Herman Melville fans out there, but the American novel didn't get good until it shook off the last vestiges of Puritanism and risked a certain shock factor. It wasn't just the authors pushing potentially offensive social-realist (Stephen Crane, Theodore Dreiser, Upton Sinclair) or unflattering social-elite-portraiture boundaries (Edith Wharton, Henry James, etc.) who made the upstart nation's lit suddenly comparable to the Old World's new output. By the dawn of the 20th century, non-rabble-rousing Yank fiction (not to be confused with today's street-corner favorite tabloid, *Yank*) had also matured stylistically. Still, it's those "dirty books" that somehow still stick out in well-read readers' back pages. American censorship battles in the 20th century were, until well into the sexual revolution, largely fought on literary terrain.

Barney Rosset, the subject of new documentary *Obscene*, should be canonized by First Amendment fans

as the patron saint of key mid-20th-century obscenity cases. As founder of *Evergreen Review* and Grove Press, this "smut peddler" published everyone from Harold Pinter to Octavio Paz to Kathy Acker, as well as a whole lot of unapologetic porn (mostly the Victorian kind). No wonder Rosset was behind some of the central court struggles against censorious US standards for both literature and movies. He consorted with yuppies and Black Panthers, produced close friend Samuel Beckett's only film (1965's *Film*), and was called a "tragic hero" by his own analyst (one of many). He is an interesting enough guy that one wishes codirectors Neil Ortenberg and Daniel O'Connor's admiring portrait was longer — it gets the career highlights down but barely touches on what sounds like an equally colorful personal life.

Weaned on the radicalism of Depression-era East Coast experimental schools, Rosset was an Army combat cinematographer during World War II. He returned home to produce 1948's virtually unknown *Strange Victory* — a movie about

American racism so incendiary that only one New York City theater would consent to show it. Having been checked out by the FBI as a possible "Communist filth racketeer" while in grammar school, he was on familiar ground when he commenced the first of many legally challenged literary ventures in the late 1950s. Evergreen Press republished Allen Ginsberg's suppressed epic poem *Howl*; Grove launched US printings of D.H. Lawrence's *Lady Chatterley's Lover* and Henry Miller's *Tropic of Cancer*, both already decades-old yet still banned on our shores. Other causes célèbres included William S. Burroughs' *Naked Lunch*, *The Autobiography of Malcolm X* (published just after his assassination), and Che Guevara's diaries (which angered somebody enough to get Grove's offices bombed).

As if this wasn't drama enough, Rosset's business and personal fortunes experienced considerably more disorder as the turbulent '60s turned into the oversatiated '70s. Importing a Marxist quasidocumentary art film from Sweden, 1967's *I Am Curious (Yellow)*, made cinema safe for sex after protracted court battles. It also made millions, which perversely hurt Grove in the end — forcing an expansion that proved disastrous, particularly when 1968 sequel *I Am Curious (Blue)* bombed. The CIA

put Rosset under surveillance and women's liberationists assailed his catalog as sexist, yet threatening calls and sniper fire at his home did not exactly discourage his alcohol and amphetamine abuse. He was even fired from Grove itself after a supposedly friendly takeover.

Too bad *Obscene* just skims over the less-public chapters in its subject's life, like his four marriages. Now a dapper and delightful old man, Rosset has long since burned through the last of many fortunes made and lost. He's broke but blithe about it, as if cocooned by admiration — the eccentric lineup of praise-singing interviewees here include Jim Carroll, John Waters, Amiri Baraka, Erica Jong, and Gore Vidal. Perhaps the best testaments to Rosset's character, however, are priceless excerpts from a cable-TV interrogation in which he responds to actual smut peddler Al Goldstein's exasperatingly crude questions ("How do you get sucked into marriage?" being the least of them) with charming, earnest self-examination. **SFBG**

OBSCENE: A PORTRAIT OF BARNEY ROSSET AND GROVE PRESS

Opens Fri/5
 Nightly at 7, 8:45 p.m.
 (also Sat-Sun, 3, 5 p.m.), \$5-\$10
 Roxie Theater
 3117 16th St., SF
 (415) 431-3611, www.roxie.com

BALLIN'

Best known for her career as a documentary (she won an Oscar for 1997's *Breathing Lessons: The Life and Work of Mark O'Brien*), Jessica Yu makes her narrative feature debut with *Ping Pong Playa*, an often gut-busting sports fable about a wannabe NBA star who becomes the unlikely hero of his ping-pong-crazed family.

Lead actor Jimmy Tsai's performance as Christopher "C-Dub" Wang is so dead-on hilarious, I assumed he was a stand-up comedian. Nope: "I met Jimmy because he was the production accountant at [Ping Pong Playa production company] Cherry Sky Films," Yu explains. "I went to a screening of short films where he showed these humorous spots he had made for an online clothing company. I remember thinking this was a great character to use for something. So when [Cherry Sky's] Joan Huang and Jimmy approached me about working on [a comedy] together, my first thought was we have to put this character C-Dub in it."

The first-time thespian was already a naturally funny guy (he cowrote the film with Yu), but he trained for six months to get his skills in line with the film's ping-pong storyline. "There's something inherently funny about the sport," Yu says. "Not to take anything away from it, but no matter how hard you hit a ping-pong ball, it still makes that *smack!* So the idea of putting somebody who was kind of bombastic into that world was ripe for opportunity."

Yu says her background as a champion fencer influenced her desire to make a sports movie. "I think there were certainly discussions about the kind of sports that Asians are known for being good at — whether it's diving, or ping-pong, or to some extent fencing. I just think it's interesting that a character like C-Dub has no interest in excelling at what he sees as marginalized sports — but that tends to be where you see a lot of Asians on the podium."

As for Yu, "My game's pretty terrible! We had a ping-pong table on set at all times — and if it's sitting there long enough you're gonna play. I'm still not good at it, but I enjoy it a little more now." (Cheryl Eddy)

PING PONG PLAYA

Opens Fri/5 in Bay Area theaters



Trouble the Water

» **REVIEW** Anyone impressed by *Cloverfield*'s camcorder frenzy needs to see the remarkable video diary Kimberly Roberts made in New Orleans' Ninth Ward while Katrina wailed and the government balked. *Trouble the Water* directors Tia Lessin and Carl Deal initially came to the city in hopes of investigating the way in which National Guard support was waylaid by an America being stretched thin in Iraq. The film opens with the directors talking to a bureaucrat, but within moments Roberts and her husband Scott bum rush the side of the frame and never let go. The New York-based *Fahrenheit 9/11* producers thankfully let Roberts' eyewitness footage run for long segments, underscoring its The Hague-worthy indictment with periodic cutaways to the naysayers (George W. Bush, FEMA's Michael Brown, and so on). When we return to her shot of a neighborhood drunk who died in the storm, it feels as significant a victory for the documentary process as the stabbing in *Gimme Shelter* (1970). The storm interrupts Roberts' camerawork the first time; months later, back in the Ninth Ward, it's the police telling her to stop rolling. Even when *Trouble the Water* moves into more conventional over-the-shoulder filmmaking, Kimberly and Scott Roberts remain enthralling subjects. It's doubtful festival-goers saw anything as breathtaking as Kimberly Roberts' autobiographical rap "Amazing" at this past snooze of a Sundance, where *Trouble the Water* claimed the Grand Jury Prize. Rappers, it turns out, make the best reporters. **(Max Goldberg)**

TROUBLE THE WATER opens Fri/5 at the Sundance Kabuki.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock, page 58. For first-run showtimes, see Movie Guide, page 59. Due to the Labor Day holiday, theater information was incomplete at presstime. For complete film listings, see sfbg.com.

OPENING

Bangkok Dangerous The Pang Brothers do an American remake of their own hit-man drama — replacing a deaf-mute hero with, uh, Nicolas Cage. (1:40)
Beautiful Losers Ah, whether you call it the Mission School, street art, skater pasttimes — the so-called "Beautiful Losers" scene is something worth documented — if a challenging, freewheeling target to pin down cinematically. Director — and center of the *Beautiful Losers* show/movement/hurricane — Aaron Rose made the right move in structuring his somewhat self-serving documentary around the twin stars of Barry McGee and the late Margaret Kilgallen, arching it gracefully on footage and interviews I recall from PBS. Her final scenes, in which her friends tell of her passing, are truly moving. Rose succeeds in grabbing viewers' hearts and minds when he homes in on the artists — among them a particularly hilarious Chris Johanson (the scene of him tracing his everyday life tribulations in the lines of a painting is wonderful), an articulate (and vulnerable) Mike Mills, and the eloquent Kilgallen. But the

loose tethers holding this collection of subjects together doesn't quite stick: while the interview with Harmony Korine is funny and telling, one can't forget that the director was discovered much earlier on by Larry Clark — but the subtle implication here is that Korine's work arose from this art scene directly. The film ends with the "Beautiful Losers" traveling show opening at Yerba Buena Center for the Arts, apt since this was such a SF- and NorCal-centric batch of artists. It's easy to see how this film can — and possibly will — be made from a different perspective. (1:30) (Chun)
The Grocer's Son From France, this drama tells the story of a city dweller who is forced to return to his rural roots when his father falls ill. (1:36)
Obscene See "The filth and the fury," page 54. (1:37) *Roxie*.
The Order of Myths Mobile, Ala., has been celebrating Mardi Gras since before New Orleans was even founded — and as Mobile-raised Margaret Brown's doc reveals with surprising matter-of-factness, the city's biggest party remains one of the more prominent reminders of its racially divided past. And present, for that matter: Two Mardi Gras societies, one black and one white, coronate their own kings and queens of carnival, and different parties, balls, and parades ensue. What both groups have in common (specifically, a sense of ceremony that involves bejeweled crowns, gowns, and capes with enormous trains) is nearly negated by the troubled history their staunchly separate existences keep alive — in 2007, the white Mardi Gras queen was a direct descendent of a prominent Mobile family, former slaveown-

ers who continue to own much of the land in the black part of town (which is still known as "Africa Town.") Brown captures the festivities on both sides with remarkable fly-on-the-wall access, allowing her subjects to speak volumes by simply being themselves. What emerges is a portrait of a town progressive enough to elect a black mayor, but still home to white people who use the phrase "colored" to describe African Americans — and plenty of folks of both races who're just used to things being the way they are. (1:20) (Eddy)
Ping Pong Playa See "Ballin'," page 54. (1:36)
Trouble the Water See pick box. (1:30)
Yella This subtle thriller by German director Christian Petzold begins with the titular character (Nina Hoss) abandoning a stalled career and a possessive, sad-sack husband in East Germany for new opportunities in the western city of Hanover. Though the job she was promised falls through, Yella soon finds herself working with Philipp (David Striesow), an executive at a private equity company. Everything goes smoothly — or slowly, as far as the movie's pacing is concerned — until her husband, who has somehow managed to track her down, breaks into her hotel room. Tedious at times — boardroom scenes where Yella and Philipp negotiate with clients are particularly trying — Petzold does reward astute viewing. If you are able to soldier through the dull moments, you might actually find *Yella* intriguing; it has the strangely pleasurable elusiveness of a David Lynch movie. (1:29) *Sundance Kabuki*. (Humphrey)

ONGOING

America the Beautiful (1:45)
American Teen (1:35)
Babylon AD (1:30)
Bottle Shock (1:48)
Brideshead Revisited (2:13)
College (1:34)
The Dark Knight (2:20)
Death Race (1:45)
Disaster Movie (1:30)
The Edge of Heaven (1:56)
Elegy (1:46)
Frozen River (1:36)
Smith Rafael.
Hamlet 2 There is an art to making an enjoyable lowbrow comedy, as bizarre as it may seem. It's the reason why deceptively dumb movies like *Team America: World Police* (2004) have achieved cult status and obscenely dumb movies like *Hot Rod* (2007) should never, under any circumstances be viewed — and incidentally, both were scripted (at least in part) by *Hamlet 2* cowriter Pam Brady. There may be a fine line between stupid and clever, but the line that separates silly from moronic is just as — if not more — tenuous. Brady's good name is happily on the road to recovery, though, with this over-the-top farce. To quote Polonius from *Hamlet 1*, "Though this be madness ... there is method in it." All of the madness, as it were, revolves around Dana Marschz (Steve Coogan), an inept but undeniably gung-ho high school drama teacher. He begins working on what will become a sort of play-within-a-play — a lewd and ridiculous sequel to *Hamlet* with a cast of characters that includes Albert Einstein, sexy Jesus, a bi-curious Laertes, and everyone else from the original Shakespearean tragedy, brought back to life via time machine. But make no mistake, this is Coogan's show. He's a star in his native England, yet as far as American cinema is concerned, he's consistently been relegated to supporting roles. Finally he's allowed to shine here, and the movie ultimately owes its success to his performance. He falls down repeatedly in an intersection while wearing roller skates, he exposes his butt, he moonwalks on water as sexy Jesus — all of it inspired. (1:32) (Humphrey)
Henry Poole Is Here (1:39)
The House Bunny (1:38)
I.O.U.S.A. (1:30)
I Served the King of England (1:58) *Smith Rafael*.
A Jihad for Love (1:21)
Journey to the Center of the Earth (1:33)
The Longshots (1:34)
Mamma Mia! (2:02)
Man on Wire (1:34) *Smith Rafael*.

CONTINUES ON PAGE 56 »

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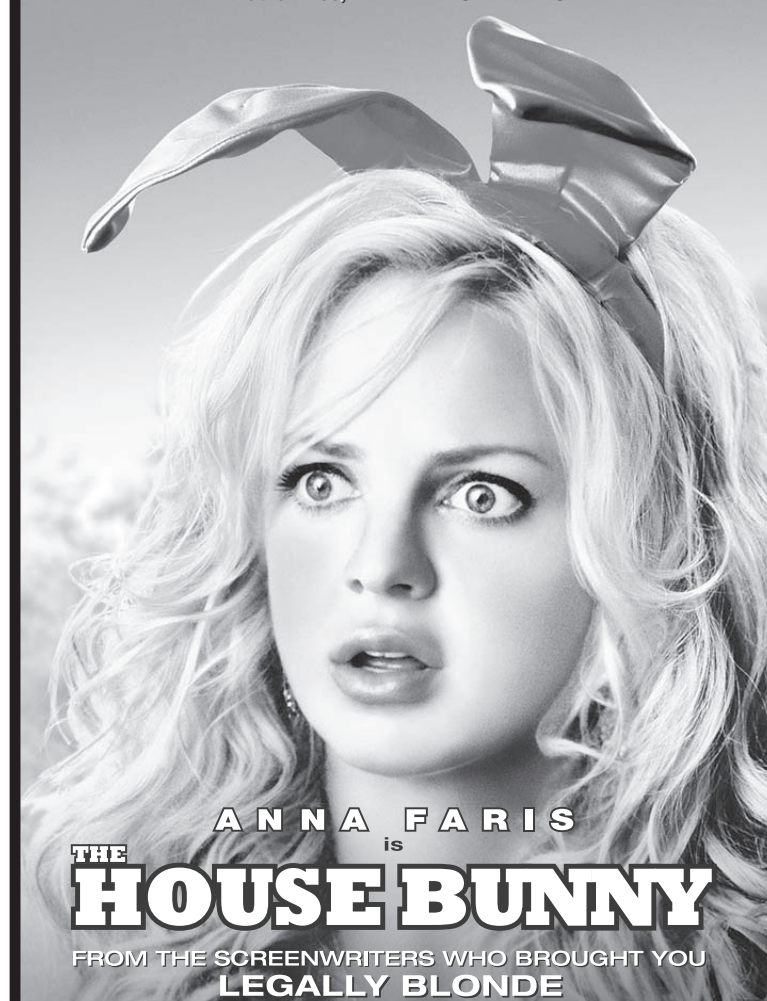
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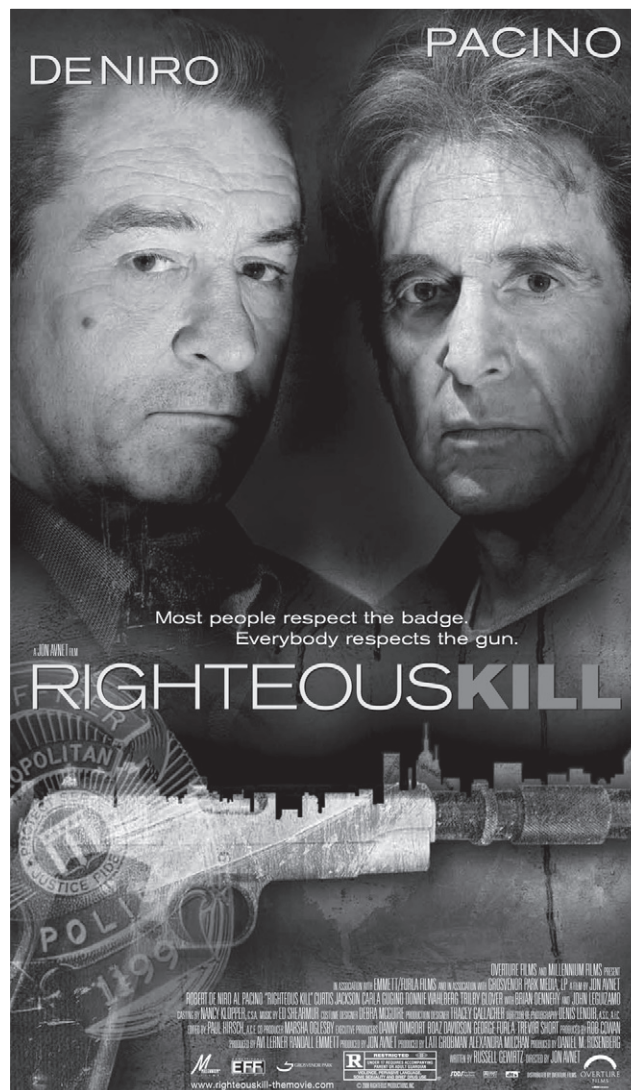
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FILM

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CONT>>

Mirrors (1:40)
Mongol (2:04)
The Mummy: Tomb of the Dragon Emperor (1:44)
No Regret (1:52)
Pineapple Express (1:52)
"Rob Nilsson's 9 @ Night: Cinema of the Forgotten" Roxie, Smith Rafael.
The Rocker (1:42)
Roman de gare (1:43)
The Sisterhood of the Traveling Pants 2 (2:15)
Star Wars: The Clone Wars (1:38)
Step Brothers (1:38)
Tell No One (2:05)
Smith Rafael.
Traitor One might — and with good reason — fear a bruisingly heavy-handed approach to a global-terrorism political thriller from the scribe behind 2004's *The Day after Tomorrow*. But writer-director Jeffrey Nachmanoff's *Traitor*, in which FBI investigator Roy Clayton (Guy Pearce) tracks ex-Special Ops officer Samir Horn (Don Cheadle) across several continents in the hopes of tearing down a terrorist network, takes a thoughtful, intelligent approach, down to the muted, economical use of adrenaline-film staples like chase scenes and hand-to-hand

combat. The disciplined refusal to turn exploding buildings and cars and human bodies into eye candy offers both the film's viewers and its characters space in which to suffer the consequences — and the choice begins to resemble something like a moral stance. This is fitting in a film whose devout Muslim protagonist, Horn — played with grave, commanding intensity by Cheadle — is seen in constant, painful observation of his own moral compass. The dread builds in the planning stages, and in meeting and living with the men making the plans (particularly Saïd Taghmaoui, of *La Haine* (1995) and *Three Kings* (1999), who are seen in far more human detail than your average nuance-free action film evildoers. But the foreboding collects most forcefully around Horn, as we struggle to understand the decisions he has made and question his ability and will to survive the events he has set in motion. (1:54) (Rapoport)
Transsiberian (1:41)
Tropic Thunder (1:47)
Vicky Christina Barcelona (1:37)
The Visitor (1:58)
The Wackness (1:35)
WALL-E (1:38)
Warchild (1:40)
What We Do Is Secret (1:32)
Year of the Fish (1:36) **SFBG**



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CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6-10. **West Side Story** (Robbins and Wise, 1961), Wed-Thurs, 7:30 (also Wed, 1, 4:15). **The Godfather** (Coppola, 1972), Sept 5-12, call for times. **The Godfather II** (Coppola, 1974), Sept 5-12, call for times.

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Tell No One (Canet, 2007), call for dates and
times. **I Served the King of England** (Menzel,
2007), Sept 5-11, call for times. "Rob Nilsson's
9@Night: Cinema of the Forgotten": **Noise**
(2002), Fri, 6:45, and Sun, 9; **Used** (2007), Fri,
9, and Mon, 6:45; **Attitude** (2003), Sat, 2:15,
and Mon, 9; **Singing** (2000), Sat, 4:30, and
Tues, 6:45; **Stroke** (2000), Sat, 6:45, and Tues,
9; **Scheme C6** (2001), Sat, 9, and Sept 10,
6:45; **Need** (2005), Sun, 2:15, and Sept 10, 9;
Pan (2006), Sun, 4:30, and Sept 11, 6:45; **Go
Together** (2007), Sun, 6:45, and Sept 11, 9.

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Washington, SF; (415) 788-7142, www.sfiic.org. Free. "Remembering Anna Magnani":
Mamma Roma (Pasolini, 1962), Tues, 6:30.

JEWISH COMMUNITY CENTER OF SAN FRANCISCO 3200 California, SF; www.sfhstor.org. \$5. "Early Filmmaking in San Francisco," lecture and clip show on silent filmmaking with Silent Film Festival artistic director Stephen Salmons and Niles Essanay Silent Film Museum manager David Kiehn, Tues, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org (reservations required as seating is limited). \$10. "Cinematit: Peter Sellers, Comic Chameleon": **The Smallest Show on Earth** (Dearden, 1957), Fri, 6:30.

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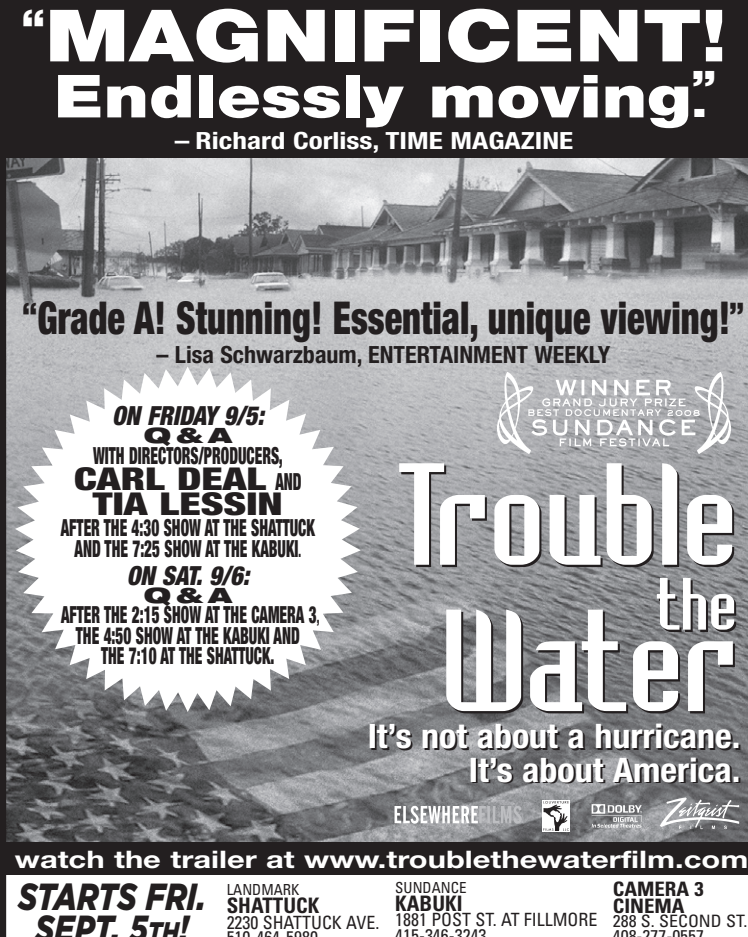
museumca.org, www.filmoakland.com. "Sunset Cinema": **Runners High** (Jacob and da Silva, 2006), Fri, 7:30.

ODDBALL FILMS 275 Capp, SF; (415) 558-8117, info@oddballfilms.com (RSVP required as seating is limited). \$10. "Between Time and Tibet," films about Tibetan culture, Fri, 8:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Manoel de Oliveira: Talking Pictures": **The Cannibals** (1988), Wed, 7; **Day of Despair** (1992), Sun, 4. "Czeching Out: The Early Films of Milos Forman": **Audition** (1963), Thurs, 6:30; **Black Peter** (1964), Thurs, 8:15; **Loves of a Blonde** (1965), Sat, 6:30; **The Firemen's Ball** (1967), Sun, 5:45. "Jean-Luc Godard: Movie Love in the Sixties": **Band of Outsiders** (1964), Fri, 6:30 and Sat, 8:30; **Contempt** (1964), Fri, 8:30. "Alternative Visions": "History Stutters: Found Footage Films," Tues, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$5-8.50. **Blue Wild Angel** (Lerner, 2001), Wed-Thurs, 7:15, 9:25 (also Wed, 2). **Aquaholics** (Myers, 2008), Fri-Sun, 7:15, 9:15 (also Sat-Sun, 2, 4). Call for Mon-Tues shows and times.

ROXIE THEATER 3117 and 3125 16th St. SF; (415) 863-1087, www.roxie.com. \$5-10. "Rob Nilsson's 9@Night: Cinema of the Forgotten": **Scheme C6** (2001), Wed, 6:45; **Need** (2002), Wed, 9; **Pan** (2006), Thurs, 6:45; **Go Together** (2007), Thurs, 9. **Obscene** (Ortenberg and O'Connor, 2007), Sept 5-11, 7, 8:50 (also Sat/6-Sun/7 and Sept 10, 3, 5). **Gas Hole** (Wagner and Roberts, 2008), Sat, 7, 9:15. **Obscene: A Portrait of Barney Rosset and Grove Press** (Ortenberg and O'Connor, 2007), Sept 5-12, 7, 8:45 (also Sat-Sun, 3, 5). **SFBG**



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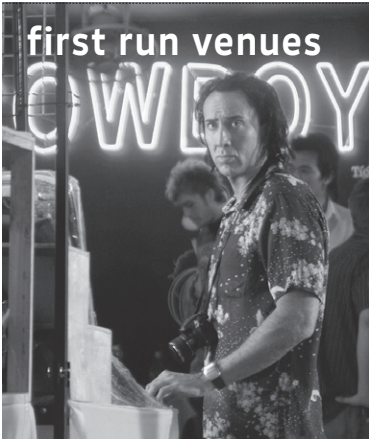
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- Carrie Rickey, PHILADELPHIA INQUIRER**

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The Pang Brothers revisit their 1999 film *Bangkok Dangerous* — this time with Nicolas Cage as the hired-gun hero. The film opens Fri/5. PHOTO COURTESY OF *BANGKOK DANGEROUS*

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

- Balboa** 38th Ave/Balboa. 221-8184, www.balboamovies.com.
Bridge Geary/Blake. 267-4893, 777-FILM, #025.
Century Plaza Noor off El Camino, South SF. (650) 742-9200.
Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.
Clay Fillmore/Clay. 267-4893, 777-FILM, #096.
Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.
Empire West Portal/Vicente. 661-2539.
Four Star Clement/23rd Ave. 666-3488.

- Kabuki Cinema** Post/Fillmore. 929-4650.
Lumiere California/Polk. 267-4893, 777-FILM, #097.
Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre
Metreon Fourth St/Mission. 1-800-FANDANGO, #705.
Metro Union/Webster. 931-1685.
1000 Van Ness 1000 Van Ness. 1-800-231-3307.
Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.
Presidio 2340 Chestnut. 776-2388.
San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.
Stonestown 19th Ave/Winston. 221-8182.
Vogue Sacramento/Presidio. 221-8183.

OAKLAND

- Grand Lake** 3200 Grand, Oakl. (510) 452-3556.
Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.
Parkway 1834 Park, Oakl. (510) 814-2400.
Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

- Albany** 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.
AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.
California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.
Emery Bay 6330 Christie, Emeryville. (510) 420-0107.
Oaks 1875 Solano, Berk. (510) 526-1836.
Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.
Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.
Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.
UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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Ink Well

by Ben Tausig

"Cuts Together" 9 3 08

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Across

- Portia de ____ (wife of 14-Across, since August 2008)
- Contemporary of Rosie and Montel
- Toronto media inits.
- Contemporary of Tyra and Phil
- "... but maybe I'm wrong"
- Boat pronoun
- Bird of prey's feint?
- "Gotcha!"
- 2005 Oscar vehicle for George Clooney
- Sold over the counter?
- Low-____ (near the ground)
- Source of much Asian irrigation
- San Francisco Bicycle Coalition recommendation
- Period of diminished returns for a stoner?
- "Telephone Line" group
- Cuff
- Judy Blume novel about bullying
- Ground, as teeth
- Good-humored
- .mpeg alternative
- College football game played below the Sahara?
- Steaming
- Show disapproval
- Fast note taker
- Failing to show, say
- Lay missions?
- Like the food in the back of the fridge, maybe
- Carpet made from honeycomb?
- November veggie
- Void
- Like the Leaning Tower of Pisa
- Mao ____-tung
- Some conventionally named dogs
- Ring boundaries

Down

- Oracle Arena figures
- Oil of ____
- Give away being smashed
- Dane Cook display
- Take a hit
- "Mr. Bean's Holiday" actor Atkinson
- Get on the bad side of
- Station with a stock ticker
- Cigarette company with a jazz festival
- "Why, whoever can ____?"
- Yoga center?
- Kill, as during the French Revolution

- Rocker
- Sometimes you feel like ____ ..."
- Some pool toys
- UK nation, in Beijing
- Israel's lang.
- 90 degree turn
- Rawls or Reed
- Lean on
- Calmness, in slang
- Doubled, Paris Hilton's ex-step-great-grandmother Gabor
- Have one's ducks in ____
- One-named singer
- Try for apples
- Earth-friendly prefix
- Gives birth to
- Brink
- Accomplished
- Some Mercedes-Benzes
- Indy and Daytona 500 winner
- Guys
- File with installation instructions, maybe
- Certain deviant, casually
- Ready to race
- Such that
- Works in the mine, say
- Construction site beam
- State bird of Hawaii
- Product of boomers, collectively
- Vessel
- Member of the non-biting sex, among mosquitoes
- Boot camp bosses: Abbr.
- Violet or lavender

Last week's solution

A	I	M	S		U	P	O	N		A	F	L	A	C
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C	R	I	S	P		O	N	T	O		P	O	O	R
S	I	G	H	S		P	S	S	T		O	R	G	S

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> missed connections

Bonnie

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> legal notices

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT The following person is abandoning the business name **MISSION SMOG TEST ONLY**, 1296 Shotwell St., San Francisco, CA 94110. Ivan Mendoza, 1296 Shotwell St., San Francisco, CA 94110. This business was conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Ivan Mendoza. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Aug 5, 2008. **August 13, 20, 27, September 3, 2008. L#424606.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 413327 The following person is doing business as **ALIST PHOTOGRAPHY**, 6571 Glen Oaks Way, Oakland, CA 94611. Tabitha Lebeg Schoenfeldt, 6571 Glen Oaks Way, Oakland, CA 94611. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/1/08. Signed Tabitha Schoenfeldt . This statement was filed with the County Clerk of the City and County of San Francisco, CA by Patrick O'Conner on July 5, 2008. **August 13, 20, 27, September 3, 2008. L#424603.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311831-00 The following person is doing business as **OTM SAN FRANCISCO**, 2800 Leavenworth St., Suite 123, San Francisco, CA 94133. Avery & Dorio Enterprises Inc. CA, 2800 Leavenworth St., Suite 123, San Francisco, CA 94133. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/23/08. Signed Kenneth G. Avery, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on May 21, 2008. **August 13, 20, 27, September 3, 2008. L#424601.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313211-00 The following person is doing business as **NIMBLE FOOTWEAR AND APPAREL**, 621 Silver Ave., San Francisco, CA 94134. Rick Ibaseta, Sheila Castillo-Ibaseta, 621 Silver Ave., San Francisco, CA 94134. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Rick Ibaseta. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on July 17, 2008. **August 20, 27, September 3, 10, 2008. L#424702.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313211-00 The following person is doing business as **SIX DEGREES OF UNITY**, 3851 Market St. #A, San Francisco, CA 94131. Keri Lynn Cross, 3851 Market St. #A, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Keri Cross. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 22, 2008. **August 20, 27, September 3, 10, 2008. L#424704.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313509-00 The following person is doing business as **MISSION SMOG TEST ONLY**, 1296 Shotwell St., San Francisco, CA 94110. Raul E. Munoz, Jeffrey S. Garcia, 1296 Shotwell St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Raul Munoz. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on Aug 5, 2008. **August 13, 20, 27, September 3, 2008. L#424605.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313642-00 The following person is doing business as **CREATIVE LIGHTING DESIGN**, 51 Brewster St., San Francisco, CA 94110. James S. Duhig, 51 Brewster St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/1/08. Signed James S. Duhig. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on Aug 11, 2008. **September 3, 10, 17, 24, 2008. L#424902.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313675-00 The following person is doing business as **FDM**, 1804 Filbert St., San Francisco, CA 94123. Michael Bruno, Michael Novak, 1314 Shrader St., San Francisco, CA 94117. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Michael Bruno. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on August 12, 2008. **August 20, 27, September 3, 10, 2008. L#424703.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313745-00 The following person is doing business as **HOLDEN JAMES INCORPORATED**, 1230 Monroe Street, Santa Rosa, CA 95404. Chris Holden, Janta Chiddix, 1230 Monroe Street, Santa Rosa, CA 95404. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date August 14, 2008. Signed Jered Chiddix. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Aug 14, 2008. **August 27, September 3, 10, 17, 2008. L#424806.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313785-00 The following person is doing business as **GLOBAL EXPORTER**, 2525 16th St. Suite 321, San Francisco, CA 94103. Global Merchandising Corporation, 2525 16th St. Suite 321, San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/14/08. Signed Victor Vitlin. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Aug 15, 2008. **August 20, 27, September 3, 10, 2008. L#424701.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313921-00 The following person is doing business as **SMOG CHECK & TEST ONLY**, 3250 Cesar Chavez St., San Francisco, CA 94110. Raul E. Munoz, Jeffrey S. Garcia, 1296 Shotwell St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Raul Munoz. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on Aug 22, 2008. **August 27, September 3, 10, 17, 2008. L#424805.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313967-00 The following person is doing business as **LATINOVISION MEDIA; FINANZAS USA**, 3275 Mission St. #8, San Francisco, CA 94110. Armando Mauricio Molina, 3275 Mission St. #8, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Armando Mauricio Molina. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Aug 25, 2008. **September 3, 10, 17, 24, 2008. L#424904.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: August 26, 2008. To Whom It May Concern: The name of the applicant is: **MURPHY DOUGLAS JAMES; VERGARA SHAWN E.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2124 Market St. San Francisco, CA 94114. Type of License Applied for: 48-ON-SALE GENERAL PUBLIC PREMISES. Publication date: **September 3, 10, 17, 24, 2008 L#424903.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545213. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Jammie Lamore McFadden for change of name. TO ALL INTERESTED PERSONS: Petitioner **JAMMIE LAMORE MCFADDEN** filed a petition with this court for a decree changing names as follows: Present Name: JAMMIE LAMORE MCFADDEN. Proposed Name: **JASMINE LYNN MCFADDEN**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 23, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on July 18, 2008. Endorsed Filed, San Francisco County Superior Court of California on July 18, 2008 by Gordon Park-Li, Clerk, Deborah Steppe, Deputy Clerk. **August 27, September 3, 10, 17, 2008. L#424801.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545282. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sandeesh Kaur Chima for change of name. TO ALL INTERESTED PERSONS: Petitioner **SANDEESH KAUR CHIMA** filed a petition with this court for a decree changing names as follows: Present Name: **SANDEESH KAUR MERRICK**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 14, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Aug 7, 2008. Endorsed Filed, San Francisco County Superior Court of California on Aug 7, 2008 by Gordon Park-Li, Clerk. Jun P. Panelo, Deputy Clerk. **August 13, 20, 27, September 3, 2008. L#424604**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545286. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Ori Katz and Kristen Borland Katz for change of name. TO ALL INTERESTED PERSONS: Petitioners **ORI KATZ AND KRISTEN BORLAND KATZ** filed a petition with this court for a decree changing names as follows: Present Names: **ISAAC KATZ AND EMMITT KATZ**. Proposed Names: **ISAACE BORLAND KATZ AND EMMITT BORLAND KATZ**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 16, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Aug 8, 2008. Endorsed Filed, San Francisco County Superior Court of California on Aug 8, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **September 3, 10, 17, 24, 2008 L#424901**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545322. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Kyung Mi Tomachinski for change of name. TO ALL INTERESTED PERSONS: Petitioner **KYUNG MI TOMACHINSKI** filed a petition with this court for a decree changing names as follows: Present Name: KYUNG MI TOMACHINSKI. Proposed Name: **LEANDRA KIM**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Signed by David L Ballati, Presiding Judge on August 21, 2008. Endorsed Filed, San Francisco County Superior Court of California on August 21, 2008 by Gordon Park-Li, Clerk. Deborah Steppe, Deputy Clerk. **August 27, September 3, 10, 17, 2008. L#424802**

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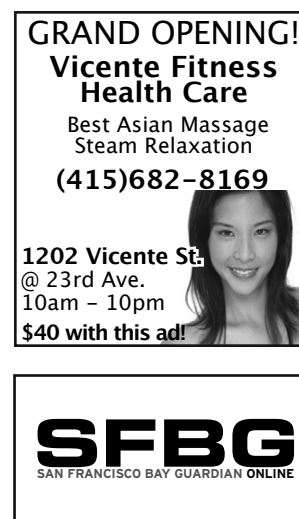


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SEPT. 3-9

ARIES

March 21–April 19

You should be focused on the very issues that are dogging you. This is one of those times you will be able to look back on as a turning point, but only if you play your cards right. Handle power struggles deftly by not engaging in them. At the same time, don't avoid your problems.

TAURUS

April 20–May 20

Integrity and self-possession are your gateway drugs to happiness this week. Trying to protect yourself from distress puts you in a bull-headed defensive state. If you have a need to fight, you'll do it, and do it properly. In the meantime, don't get hung up on "maybes" or "what ifs."

GEMINI

May 21–June 21

You are at a fork in the road, and you have to make a choice. Problem is, until you travel either path, you won't know what you are choosing. This is enough to overwhelm a head-tripper like yourself. Follow your heart — as long as it's not at the expense of what you know to be right.

CANCER

June 22–July 22

By making peace with some old worry or problem, you can make your life more solid and stable. It's all about grounding yourself right now. The trick is to make your life secure without getting stuck or rigid. Learn from troubles of the past while you make a foundation for your future.

LEO

July 23–Aug. 22

You are so full of it,

Leo. Full of insight, big ideas, and a whole new vision of how you can play out your relationships. The hard part is recognizing the difference between brainstorming and ideas ready for the light of day. You don't have enough perspective or information to implement anything yet, so go slowly.

VIRGO

Aug. 23–Sept. 22

With the sun and Saturn conjunct this week in your sign, you'd better work it. Focus your attention on completion. Do you need to tie up loose ends or quit tired ways? With a little willpower and labor, you can meet great success by crossing the threshold of the old into the new.

LIBRA

Sept. 23–Oct. 22

Ah, the fresh feeling of beginnings. It's all possibility and butterflies, free from routine and boredom. Your job this week is to enjoy all that you don't already know. Enjoy the nerves and potential instead of rushing into sure things. Find the beauty and joy in the unwrapping of the gift. Not knowing is often the best part!

SCORPIO

Oct. 23–Nov. 21

Be the little choo-choo that could, or the turtle (and not the hare) in the great race of life, Scorpio. Patience and a slow pace will ensure that you are able to check in with your formidable intuition and let it be your own personal inner Wise Wizard guide. Heed your gut instincts and your inner hippie hunches.

SAGITTARIUS

Nov. 22–Dec. 21

Luckily for you, leather and lace are in this season, 'cause it looks like you're having a hankering for a little of both. Now is the time for risk-taking, not just in fashion but with play of all kinds. Have fun friend dates, be frisky in love, or try something new. Rewards will abound.

CAPRICORN

Dec. 22–Jan. 19

The more you are able to see that the pulls on your heartstrings won't tear a thing, the quicker you'll be able to enjoy your life. It's not so bad, Cappy. Sex, sun, and fun it up! Shake off the little things like a dog — or, in your case, a goat — shakes the rain from its coat. These are skills that will make you happy.

AQUARIUS

Jan. 20–Feb. 18

Oh, shoot. You have got to handle what's real in your relationships — and do it now. There is some shit going down that you understand but don't like, so you are straight trippin'. Calm down to get a grasp on what's up with your peeps. Then you can look at what went wrong and how to best cope.

PISCES

Feb. 19–March 20

Your circumstances are crafted by the universe to help you to develop much-needed balance. Oh, elusive inner balance! It demands fierce self-knowledge, flexibility in adapting to life's changing dynamics, and the creativity to push forward and pull through. No small task — but you are no small fish. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.

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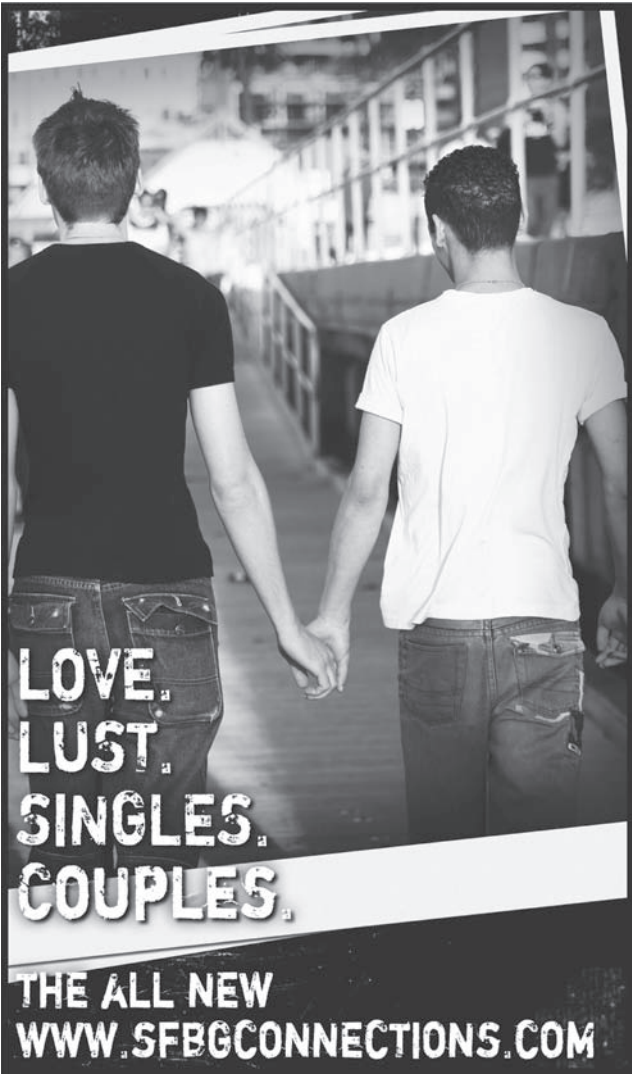
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Here Today™

By Andrea Nemerson
 > andrea@altsexcolumn.com

Dear Andrea:

What the heck is going on with the Today contraceptive sponge? My wife and I have always used condoms, but when we saw the sponges a few months back, we figured, "Let's try 'em."

Oh ... my ... god. Going bareback after years of condom use was absolutely amazing for both of us. We also discovered that what my wife calls her "special trick" — which involves sliding the condomless head of my cock over her clit — worked OK for her with a condom on, but she describes it as "exquisite" without one.

So now, Synova, the company that was making the sponge, has declared bankruptcy, and sponges are going for \$8 a pop on eBay. Do you know if Synova is going to come out of its reorganization and start making the sponge again?

Love,
 Spongeloever

Dear Lover:

I hate to be the one to break your heart, or rather to rebreak it after Synova — cads that they are — already treated you and yours so callously, but you will survive. Your heart will go on.

There's something about the sponge (beyond the spermicide itself) that just makes people go all gooey. This is the second time sponge fans have loved and lost, and I'm afraid I do not know when, if ever, your beloved will return. Back in the '90s, *Seinfeld's* Elaine coined the term "sponge-worthy" when she discovered the first shortage and had to start gauging whether or not a boyfriend rated a precious, hoarded sponge. That model was pulled from the market for safety and manufacturing problems, and didn't come back until last year, along with a media blitz that attracted hordes of new fans. And yes, Synova, the new owner, has declared bankruptcy. The manufacturing rights have passed to yet another company, but I don't think it's saying when — or if — it will begin exercising them.

So what's the big deal? The sponge is nothing but a ... sponge, filled to the brim with Nonoxynol-9, the soapy, controversial spermicide that has been around forever. The big advantages are ease of application (pop it in) and forgetability (you don't have to pop in another one for a day or so). Nonoxynol-9, though, can be some nasty stuff. A number of studies have demonstrated that it causes enough irritation to let in pathogens, including HIV, and it tastes horrible. Plus, I will forever bear a grudge against it since it caused a boyfriend to develop a huge bright red clown-mouth — a scarlet letter "O" — around his lips, just in time for Passover at my mother's house, and people kept asking him about it all night until he was ready to die. So, um, none for me. But I do understand

your dismay at the loss of a dear contraceptive.

There are other forms of spermicide — film or pellets or whatever — but they don't work well without a diaphragm-y thing to hold them in place. In fact, even with such a device, they work just as poorly as the beloved sponge, which is very poorly indeed in women who have had children and only sort of OK in women who haven't. The sponge was never a great form of birth control; it just allowed for great sex. Is your wife absolutely sure she wouldn't like a nice NuvaRing or an IUD? I know, it's not fair — I'd like to be able to recommend some sort of device to insert — but they've got to be better than condoms and eternal sorrow.

Love,
 Andrea

Dear Andrea:

I'm on the pill and monogamous, so I'm not limited to water-based lubricants. Recently my partner and I got the idea to try vitamin E oil — it smells and tastes pretty good, it lasts longer than Astroglide, and if it's edible, we figured, it must be safe. Well ... a short while after we happily started lubing with E, I got a urinary tract infection and have since read numerous lists of suggestions for avoiding UTIs that all seemed to mention specifically using a *water-based* lubricant. I feel somewhat weird about asking my doctor this question, so I'm turning to you: are "natural" but non-water-based lubes such as vitamin E oil bad for one's inner girly parts, or have I wrongly linked a few coincidental events?

Love,
 Gimme an E?

Dear E:

You're right that it could be a coincidence, but I'm betting it's not. I don't know what kind of carrier oil was used for the vitamin E, but whatever it is, your vagina probably doesn't know how to get rid of it. I completely agree that water-based lubes are essentially unsatisfactory, but luckily one does not have to reach for weird, random substances off the supplement shelf. What you want is a nice silicone lube, of which there are many. You can get them flavored if that's your scene, but most are taste- and scent-free, non-irritating, non-drying, and so slippery they are actually kind of dangerous — and you really want to watch where you prop the bottle between applications. You will love them and you will thank me.

Love,
 Andrea

Got a salacious subject you want Andrea to discuss? Ask her a question!

Also, Andrea is teaching! Contact her if you're interested in (sex)life after baby classes. Her new blog is at www.gogetyourjacket.com, but don't look there for the butt sex. There isn't any.

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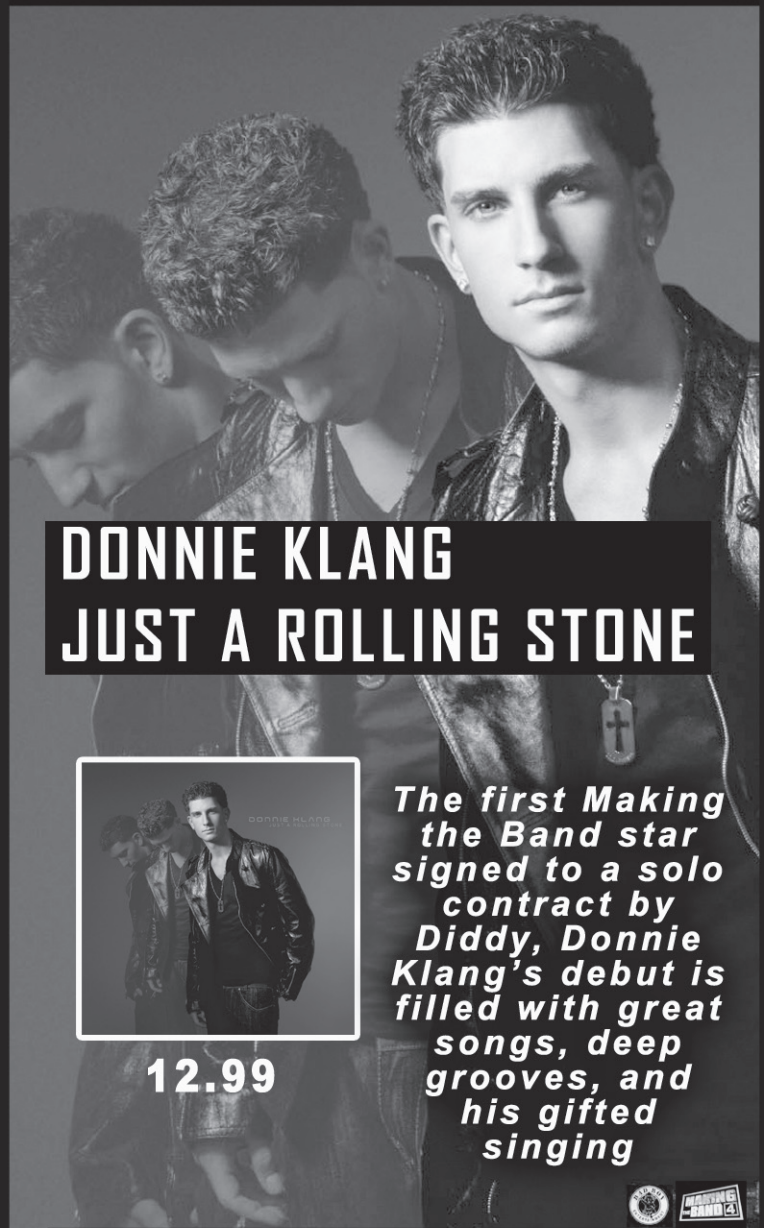


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